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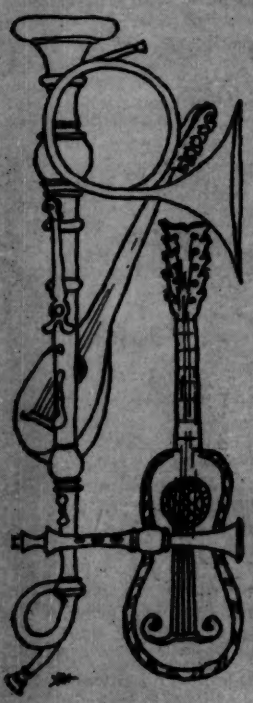

IRENE JORDAN

IRENE JORDAN: "QUEEN OF THE NIGHT"

By DEANNE ARKUS

It had seemed much like any other Saturday evening at the Metropolitan Opera—the caterwaul of after-dinner chatter, the familiar playbill that shouted "MAGIC FLUTE, March 23, 1957," and that mystic 8 o'clock moment when the diamond horseshoe becomes a blackened silent chasm. Tamino had just sung of his tender love for Pamina, when heralded by a clap of thunder, a richly vibrant voice flashed through the darkness and embraced the very peripheries of the hall.

There was no mistaking that this was a true Queen of the Night.

The role was sung by Irene Jordan, who only ten years before had won acclaim for her performances with the Metropolitan Opera as a mezzo-soprano. Now, for the first time in the history of the famed company, a former mezzo-soprano member had returned to its stage as a coloratura, and in one of the most difficult roles of the entire soprano repertoire. Ross Parmenter of *The New York Times* was perhaps most articulate in describing Miss Jordan's vocal and dramatic achievement: "That she has made the transition successfully was immediately apparent. Her voice was clear, ringing and brilliant . . . she sang thrillingly and she certainly made the Queen emotionally effective."

But what caused the beautiful singer to attempt such a difficult change when she was already winning her way to fame? In 1946 she had signed a contract with the Metropolitan Opera as a mezzo and that same season appeared in "Lakme," "Boris Godounoff" and "Cavalleria Rusticana." The next year she sang with the Opera Nacional in Mexico City, and soon she had a following of millions as star of her own NBC radio series "Songs by Irene." At the end of her first year at the Metropolitan she married Arnold Caplan, a violinist with the Opera's orchestra, and the next year took leave of the company to devote her time to a rapidly growing family. There were still concert tours, though, for these could be more easily worked into her busy household schedule.

In 1953, her first New York appearance as a soprano in Weber's "Euryanthe," with the Little Orchestra Society, made the sophisticated local audience sit up and take notice. In the words of the late Olin Downes, eminent music critic of the *Times*, Miss Jordan's performance was "astonishingly dramatic and vocally brilliant." In rapid succession came appearances with the Chicago Lyric Theatre and performances as soloist with such major orchestras as the Boston Symphony, the Rochester Philharmonic, the Detroit, and Minneapolis Symphonies. In January, 1955, just before the birth of her fourth child, she made her Covent Garden debut as Queen of the Night, and the staid London critics cheered.

"I never decided to become a coloratura," says the titian-haired Miss Jordan, "because there never was a question of change. Extending my range and building the power of my voice was a natural part of my musical development—part of my education as a singer." Miss Jordan recognizes that specialization has become the rule in all fields today; she feels that the danger lies in premature specialization. "There is a tendency to try to fit everything neatly into categories and because of this many people impose limitations on themselves before they fully realize their capabilities."

"When you consider that there is only an octave difference between the male and the female voice, then it seems strang that so much emphasis is put on distinguishing the registers within the voice. It is the role that is of utmost importance. If a part calls for coloratura singing with dramatic fervor, the singer must be equipped to fill its needs."

It is a rare voice that can encompass both dramatic and coloratura roles in their original keys, but this summer Miss Jordan will prove that it can be done when she appears first as Gilda in "Rigoletto" at Central City and then as Santuzza in "Cavalleria Rusticana" with the St. Louis Municipal Opera.

Miss Jordan believes that in learning an opera it is most important completely to understand the role. The singer should try also to be true to the composer's intentions, for it is only through the singer that the composer can reach his audience. "To fulfill this responsibility," she explains, "the artist must be willing to devote himself to concentrated study. He must reach beyond the realm of the craftsman and add to the precise execution of the notes the powers of an interpreter."

The gifted soprano has been highly praised for her dramatic talents. She has acted in radio plays and on Broadway. This experience has proved invaluable to her, for as she says, "Acting is becoming more and more important in opera production. The singer must be able to create a real character, but never at the expense of his vocal interpretation."

Quite obviously, music to Irene Jordan is not just a means to fame but a way of life. Perhaps being born and brought up in a musical family is the reason for this: her father was supervisor of music in the Fairfield, Alabama schools; her mother was a violinist in the Birmingham Orchestra; and all ten children played musical instruments. Irene began piano lessons as soon as she could reach the keys and became pianist in the family orchestra. Soon she was reading books about music and singers, and later at Judson College in Marion, Alabama, she majored in piano and voice.

It was natural that she should want a family of her own. "It is only through the understanding and guidance of my husband, Arnold," says Miss Jordan, "that I feel that I have found a way to enjoy the rewards of both a career and a full and happy home life." She lives in a rambling house in New Rochelle, New York, with her husband and her four beautiful children: Joel, 9; Rosebeth, 6; Rowen, 2; and David, 10 months. Irene Jordan has accomplished a great deal for one still so young. She may live two lives, but they are both complete and one never imposes on the other.

MUSICAL COURIER

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May, 1957
Seventy-seventh Year

nothing but

"Music for Moderns" Announces Town Hall Series

Formation of "Music for Moderns," a new concert society that will present annual subscription series at New York's Town Hall, has been announced by concert violinist Anahid Ajemian and her husband George Avakian, noted jazz authority and Director of Popular Albums for Columbia Records, who will serve as codirectors of the project. Their stated purpose is to share with other concert-goers their own discovery "that there are innumerable areas of mutual pleasure in each other's seemingly divergent musical interests." The first series of "Music for Moderns" subscription concerts bring together for the first time on the same programs outstanding figures from the concert field and the world of jazz. "On each program of the 'Music for Moderns' series," Miss Ajemian explains, "similar and contrasting uses of the same basic materials will be explored, thus attempting to bridge the traditional but artificial barrier between the so-called serious and light interpretations of similar musical ideas and extending through logical relationships the musical horizons of those who may be familiar with only one aspect of the program but actually have a considerably wider range of musical interest than they may realize."

Dimitri Mitropoulos, musical director and conductor of the New York Philharmonic-Symphony and world-famed jazz maestro Duke Ellington were the stars of the opening concert. Subsequent concerts will feature the jazz and folk music artists, the Modern Jazz Quartet, under the direction of pianist John Lewis; the Negro gospel singer Mahalia Jackson; and the Chico Hamilton Quintet. Offsetting these performers will be a number of familiars to the Town Hall concert audience, including Metropolitan baritone Martial Singher, composer-conductor Virgil Thomson, pianist William Masselos, flutist John Wummer, violist Walter Trampler, harpist Edward Vito, and the Spanish composer-conductor Carlos Surinach.

Annual Musicians' Workshop In Sioux City

The American Symphony Orchestra League will present artist musicians from the leading U.S. symphony orchestras in the Fifth Annual Musicians' Workshop in Sioux City, Iowa, June 13-15, 1957. The artist-musicians will serve as coaches and instructors for fourteen symphonic instrument classes in violin, viola, cello, bass, flute, oboe, clarinet, bassoon trumpet, horn, trombone, tuba and baritone, saxophone, tympani and percussion. Musicians from orchestras throughout the U.S. and Canada may attend the Workshop and participate in this unique opportunity to study with leading symphonic instrumentalists and play in the Workshop orchestra.

The Workshop is presented jointly by the American Symphony Orchestra League and BMI (Broadcast Music, Inc.), in conjunction with the League's annual national convention of symphony orchestras for which the Sioux City Symphony is the host orchestra for 1957. Full information may be obtained by writing to the American Symphony Orchestra League, P. O. Box 164, Charleston, West Virginia.

The Sigma Alpha Iota Television Award for 1956 is presented to SAMUEL CHOTZINOFF, *producer of the NBC-TV Opera Theatre, by* MILDRED MILLER, *a member of the Sigma Alpha Iota Foundation Board.*

New 1957-58 Program For Little Orchestra

Thomas Scherman, conductor of The Little Orchestra Society, announced today a change for next season in the plan of concerts by the Society that have been presented over the past ten years. Instead of a single series of eight concerts there will be two shorter subscription series of four concerts each. One series, to be given at Town Hall, will consist of four concerts of orchestral works only, with soloists. The other series, to be given at Carnegie Hall, will include the annual presentation of Berlioz' *L'Enfance Du Christ,* to be followed by three operas in concert form. The society also plans to continue at Hunter College the series of six Concerts for Young People, which are now in their ninth season.

The Town Hall series of four orchestral concerts will open Oct. 7, with Dietrich Fischer-Dieskau; other soloists will be Elisabeth Schwarzkopf, Vitya Vronsky and Victor Babin, and Louis Kentner. The Carnegie Hall series of four concerts will open Dec. 22 with the annual Christmas presentation of *L'Enfance du Christ.* This will be followed by Strauss' *Ariadne auf Naxos,* with Eileen Farrell and Mattiwilda Dobbs; Mozart's *Abduction from the Seraglio,* with Mattiwilda Dobbs, Leopold Simoneau, Donald Gramm, Pierrette Alarie, and Loren Driscoll; and Gluck's *Iphigenia in Tauris,* in which Leonie Rysanek, dramatic soprano, will make her New York debut.

Sevitzky Conducting European Orchestras

Fabien Sevitzky, former conductor of the Indianapolis Symphony, is now in Europe where he has conducted concerts with the Santa Cecilia Orchestra in Rome and with the Athens Symphony. He will go to Yugoslavia for concerts in Zagreb, Belgrade, Ljubljana, and Sarajevo, before returning to Naples for concerts with the San Carlo Orchestra.

the news

Cheyenne Symphony Reports Successful Season

With Conductor Will Schwartz completing his second season, the Cheyenne Symphony and Choral Society reports its sustaining membership tripled and audience attendance and enthusiasm increasing with each concert. The Society has been aided by the support and encouragement of Wyoming Governor Milward Simpson and Cheyenne Mayor Val Christiansen.

Soloists, who are shared with the Fort Collins (Colorado) Symphony, of which Mr. Schwartz is also conductor, this season included pianist Jesus Maria Sanroma, violinist Mischa Mischakoff, and the Cheyenne Civic Chorus. The latter also presented an evening of opera scenes. On March 22 a free Youth Concert was offered the city's children under auspices of the American Federation of Musicians. Future plans of the organization include an expanded series of Youth and "pop" concerts, plus occasional out-of-town programs.

Mitropoulos Conducts in Europe During Summer

Dimitri Mitropoulos, conductor-director of the New York Philharmonic-Symphony, will be in Europe from June through September. While there he will conduct concerts in Milan, Cologne (for the West-Deutscher Rundfunk), Salzburg (a program of American music), Lucerne and Vienna (with the Vienna Philharmonic); performances of "Ernani" in Florence, 4 of "Elektra" in Salzburg, and "Butterfly" in Vienna. He will also record "Elektra" with the Salzburg cast. Mr. Mitropoulos returns for the New York Philharmonic-Symphony season after his Vienna concert of Sept. 25.

East Meets West in Workshop Score

The authentic literature of ancient Japanese court music was integrated with music of western culture in Tak Shindo's musical score for the CBS Radio Workshop production of "The Japanese Drama" on Sunday, Apr. 7.

Fifteen Japanese court musicians, educated in the tradition of the early Japanese performing arts by the late Michio Miyagi, one of the foremost virtuosi of the classic koto, participated in the broadcast with a group of 15 musicians of the CBS Radio Hollywood orchestra, and a Japanese women's chorus of 12 voices. Among the Japanese instruments used were the samisen, a three-stringed, guitar-like instrument; the sho, a bamboo reed belonging to the harmonica family, traditionally used for Imperial Court music; and the koto, a long, 13-stringed instrument played on the floor from a kneeling position. In addition, there were Japanese oboes, flutes, and percussion instruments.

At a reception at the Governor's Mansion following a recent concert of the Cheyenne Symphony Orchestra are Wyoming Governor MILWARD L. SIMPSON *and* MRS. SIMPSON *with Cheyenne Symphony Conductor* WILL SCHWARTZ *and* MRS. SCHWARTZ.

Friedberg Artists Filling Heavy Bookings

Artists on the roster of The Friedberg Management, Inc., are filling the heaviest schedule of bookings in the last decade. Leonard Hungerford, the bureau's young pianist, currently is filling a sixty-concert tour in Australia, while Lilian Kallir, his youthful keyboard rival, is performing in England, France, Austria, Holland, Switzerland, Greece, and Italy. The Westminster Choir only recently returned from its five-month world tour under the auspices of the U.S. State Department during which it visited twenty-two countries and performed before nearly a half million people. Betty-Jean Hagen, after a whirlwind tour of Holland and Switzerland during which she performed with the famed Concertgebouw of Amsterdam and the Orchestra de la Suisse Romande in Geneva, recently returned from a six weeks' tour of Alaska. Dame Myra Hess, after a series of engagements in the East and Midwest, now is on the West Coast for appearances in recital and with symphony orchestras. Her last New York appearance, in which she was the soloist with the New York Philharmonic-Symphony, was the last concert directed by Bruno Walter before he suffered the heart attack that forced cancellation of his appearances with the Metropolitan Opera. Gyorgy Sandor is back in the United States after a midwinter tour of England and the Continent. Now on the Continent, Pierre Fournier is filling a heavy schedule and preparing for his forthcoming tour of the Orient, after which he arrives on the West Coast next October for a six week's tour of the U. S. The Budapest String Quartet is in Washington, D. C., for its annual spring series at the Library of Congress. The Quartet is among the noted attractions that will perform at the Casals Festival in Puerto Rico this spring.

Virgil Thomson Will Judge European Contests

Virgil Thomson has received an official invitation from Queen Elizabeth of Belgium to serve on the jury for the Concours Musicale Internationale Reine Elizabeth de Belgique. Elizabeth, the Belgian Queen Mother, is a lively patron of the arts, an accomplished violinist, and a frequent performer in informal string quartets. The Concours, which she sponsors annually, will be devoted this year to composers. Mr. Thomson, who will also judge pianists and violinists for the Marguerite Long-Jacques Thibault Concours Internationale, will be in Europe in late spring and will return to the United States in time to conduct a Virgil Thomson program at Ravinia Park on July 5.

Opera Guild Appoints New Editor

Appointment of Frank Merkling as editor of The Metropolitan Opera Guild's weekly magazine, *Opera News*, is announced by the Guild's president, Langdon Van Norden. Mr. Merkling succeeds Mrs. John DeWitt Peltz, who as the Guild's publications director founded the magazine nearly 22 years ago and was its first and only editor until her recent decision to retire. Mr. Merkling joined the staff of *Opera News* in 1954 and became associate editor in 1956.

Ruth Tippett on European Tour

Ruth Tippett, California soprano, recently sailed aboard the Queen Mary for Europe, where she appears in concerts during April and May. Miss Tippett's tour began in Holland on April 23; she will visit Denmark, Germany, Sweden, Norway, Austria, Italy, Switzerland, and France, and will end her tour with a concert in London June 12. Gerald Moore is Miss Tippett's accompanist for this tour.

Jonathan Sternberg Conducts In Poland

Jonathan Sternberg appeared as guest conductor with the Warsaw Philharmonic for several concerts during April of this year. These were the first concerts presented by the new Polish Cultural Exchange with the United States. Yehudi Menuhin was the first soloist in a concert directed by Mr. Sternberg in Warsaw on April 17.

In the fall of this year Mr. Sternberg will begin his new duties as musical director of the Halifax Symphony Orchestra in Nova Scotia.

PREMIERE PERFORMANCES

■ The widely heralded new opera by French composer Francis Poulenc, *Dialogues des Carmelites,* will be given its American premiere by the San Francisco Opera September 20, general director Kurt Herbert Adler announced today. Adler chose the opera after attending the world premiere, an unprecedented success at La Scala, Milan on January 26.

English translation for the San Francisco Opera performances is currently being prepared by Joseph Machlis. The story deals with the historical martyrdom of 16 Carmelite nuns during the French revolutionary terror in Paris in 1789. The San Francisco Opera production will be its world premiere in English.

■ The first American performance of Serge Prokofieff's musical drama *The Gambler,* based on the novel of Feodor Dostoievsky, took place April 4 in a Community Stages presentation. Georgette Palmer is musical director of the work, which is presented in English in a new adaptation by the Palmers. The cast includes Jeanne Beauvais as Pauline, a role in which she alternates with Sally Orrin; Kenneth Lane and Maurice Stern, alternating as Alexis; Tamara Bering and Cleo Fry as the Grandmother; Jeanne-Marie Widergen and Margaret Rae as Blanche; Rue Knapp and Leon Shaw as the Marquis; and Robert Falk and Leslie Faber as the General.

■ On Friday, April 12, at Music House, 152 W. 88th Street, the New York Woodwind Quintet (Samuel Baron, David Glazer, Jerome Roth, Bernard Garfield, John Barrows) gave the world premiere of a new Suite for Woodwind Quintet by Alec Wilder. This is the third wind quintet written by Mr. Wilder, of which all are in the repertory of the New York Woodwind Quintet.

■ The premiere performance of the choral-symphonic setting for Michael Drayton's *Ode to the Virginian Voyage* by Randall Thompson was presented by the Norfolk Symphony Orchestra with the College of William and Mary Choir and the Norfolk Civic Chorus on April 1 in the new Phi Beta Kappa Hall, College of William and Mary, Williamsburg, Virginia.

■ The world premiere of Klaus George Roy's chamber opera "Sterlingman" was presented on Thursday, Apr. 18, at 9 P.M., over Boston stations WGBH—TV and WGBH—FM. The Boston University Opera Department was directed by Sarah Caldwell, with singers Gwendolyn Belle, John King, Robert Mesrobian, and Herbert Gibson. The orchestra consisted of a woodwind quartet and piano, the latter played by Merle Puffer.

■ Radie Britain's *Saturnale* was given its world premiere Feb. 19 by the U. S. Air Force Symphony, with Colonel George Howard conducting. The concert, given at the Pan-American Union, was broadcast to South America.

■ Thomas Baldner, conductor of the Philharmonia Orchestra of Greenwich, Conn., will premiere two American compositions in Germany this summer. He will conduct Lukas Foss' cantata "Song of Anguish" with the Berlin Radio Symphony Orchestra and German baritone Dietrich Fischer-Diskau as soloist. Paul Creston's Second Symphony will have its German premiere under Baldner's direction at the Südwestfunk in Baden-Baden in July.

Lucretia West To Sing At Hollywood Bowl

Colbert-LaBerge Concert Management and Wynn Racamora, artistic director of the Hollywood Bowl have completed arrangements for the appearance of contralto Lucretia West at the Hollywood Bowl on August 6. The conductor will be Georg Solti.

Miss West has just appeared as soloist with the Vienna Philharmonic under Karl Boehm in Basel, Bern, and Zürich. Later this season, she will be soloist with the Berlin Philharmonic Orchestra. Following her Hollywood Bowl appearance, Miss West will tour the United States and return to Europe again in January, 1958.

Luboshutz and Nemenoff On South African Tour

Duo pianists Pierre Luboshutz and Genia Nemenoff left on April 23 for a tour of South Africa, including Johannesburg, Pretoria, Durban, Port Elizabeth, Grahamstown (Rhodes University), East London, and Capetown. Orchestral and recital appearances, broadcasts, and recording sessions are scheduled. Luboshutz and Nemenoff will return to the States in time for the opening program on July 1 of a new summer series at the University of Indiana in Bloomington.

Etude Magazine Ends Long Service to Music World

The Theodore Presser Company, publishers for 74 years of *Etude,* have announced the end of publication of that magazine with the May-June issue. Published as a "service to teachers everywhere," the magazine was of particular value to those who were not near large cities and had little if any other access to the information necessary to their work and their musical development. Changing conditions and the availability of conservatories that give advanced courses in piano pedagogy have contributed to the decline that has made maintaining "the service a financial burden to the company." Distinguished contributors to the magazine, which at one time reached nearly 250,000 subscribers, have included Maurice Ravel, Walter Damrosch, Artur Rodzinski, and, in later years, William Schuman, Renata Tebaldi, and Cesare Siepi.

Denecke Plans 1957-58 Season With Cedar Rapids Symphony

The Cedar Rapids Symphony Association has announced that Henry Denecke has been re-engaged as musical director and conductor of the Symphony for the 1957-58 season. This will be Mr. Denecke's fifth season with the Symphony. In addition to performances by soloists Joseph Fuchs and John Pennink, the coming series will include a concert version of Verdi's "La Traviata."

New Orleans Symphony Performs Beethoven's Ninth

The New Orleans Symphony Orchestra, Alexander Hilsberg, music director and conductor, ended its series of 18 subscription concerts in New Orleans with a performance of Beethoven's Ninth Symphony. The orchestra was assisted by the 90-voice chorus of the New Orleans Baptist Theological Seminary, with soloists Frances Yeend, Jane Hobson, John McCollum, and Kenneth Smith. With its 21st season officially over, the orchestra performed two extra "pop" programs aboard a Mississippi River steamer which actually cruised on the river. Dates of the music cruises were April 9 and 16.

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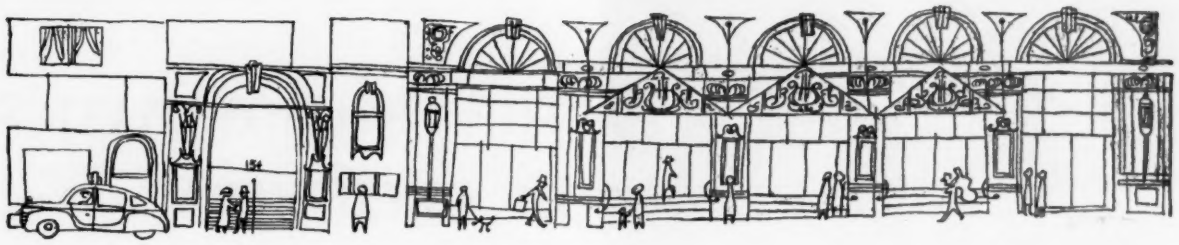


■ When the big DC-7 circled Idlewild for a landing last week, Partout's head was still ringing with the Tulsa Opera's "Toreador" and "O ma Carmen" and the winds of the Oklahoma spring blizzard. We didn't really hit ground until all of a sudden, whirling past was 57th Street, looking painfully quiet and a bit dull, if this is believable, under the Sunday starlit sky.

■ The very first person we spied was Blanche Thebom, her stately dignity for once ruffled, running across 7th Ave. Rehearsal, maybe? She can move faster than portly Partout so we didn't discover why the haste, but it looked important. We get real enjoyment out of observing Blanche, whether loping for the corner or leaning on a stage balustrade—or, for that matter, falling up and down the Aida staircase never tilting the Amneris crown or missing an opulent tone.

■ Hovering mostly in the operatic realms these days, we were happy to meet tenor Gabor Carelli with a big smile on his handsome countenance, and why not? Called out during a Parsifal rehearsal, Carelli was informed that in less than four hours he had to take over the Tamino role in "Magic Flute." And so he did, with great acclaim. Here's a singer who is always ready and whom we salute also for his business sense. If he ever decides to stop singing, he has all the resourcefulness of a successful impresario at his command. He can arrange opera series and star at the same time. It's a gift.

■ There's a real Hatfield and McCoy feud, sans mountains, over the prospective musicals scheduled "up in Central Park" come summer. St. John Terrell, prexy of the Music Arena Theatres has instituted a suit against the permits issued by combative Robert Moses for use of the Skating Rink for operetta. The Arena folks hold their presentations in tents across the land. Now isn't it just too bad. We told 'em they'd be sorry (the City Fathers, we mean) when they mutilated the Columbus Circle Plaza. Does anyone besides Partout recall the days when any street singer, preacher, politician, orator, or just plain eccentric could set up a soapbox—cum flag and assemble a fascinated audience—collections too. This would have been a choice spot for the Arena associates and we might have kept our harried Commissioner out of court. (Say R.M., how're you doing with Lincoln Square?)

■ Herbert Graf, we hear, will stage the new "Don Giovanni" for the Met and then will take off for most of the season. He has a Rockefeller Grant to do research on modern productions of opera in America. Have you ever been to Tulsa, Mr. Graf? Or why don't you just run over to 9th Ave. and have a heart-to-heart with Tony Stivanello, if you can catch him in. He is usually somewhere between San Antonio, Miami, Pittsburgh, and/or Baltimore staging opera. Or maybe you might try Cincinnati during the summer opera there. No need to travel far afield; what about your own Central Opera Association? Information please.

■ One of the knowledgable and experienced musical directors, Giuseppe Bamboschek, has picked up the baton relinquished by Pelosi in Philadelphia and will function as the general manager and artistic director of the Philadelphia Grand Opera Company in the near-by "whistle stop." That title was instituted by a local critic from the said city. No offense.

■ For pleasant summer reading and general information, do try *Opera Caravan,* just off the press. Our favorite convention companion of a few years back (we hunted in couples), Quaintance Eaton, has dug up facts and figures (all sorts) for an intriguing tale of what happens on the Met tours from the first one back in the romantic era. First nights, with gowns, Mexican beetles, and scandals add up to a colorful narrative. We have been looking for Quaintance all along our block (she lives next door) to ask a few impudent questions. But no luck. She is, we hear, already writing her next opus. Brava, Quaintance!

■ Is anybody hungry? Well, here's a suggestion from Joseph Szigeti, who in intervals between programs has fiddled with an idea and come up with a Szigeti Sandwich. It's a black and white, using pumpernickel bread, anchovy butter, hard-boiled egg slices (managers, no doubt), nippy cheese (could that be the artist portion?), garnished with pimento-filled olives and pecan nuts; dare I go further? We are told that the Szigeti creation is recommended for the General Foods list. May be a prize winner.

■ If witty Don Marquis could see the "Shinbone Alley" show featuring his creatures, archy, the literary cockroach who could only press one typewriter key at a time (like us) and so couldn't make capitals, and mehitabel, the "tourjours gai" alley cat, I wonder if he would thrill at the tuneful songs or dislike the glamorizing? The score by George Kleinsinger falls seductively on the ears but mehitabel is prettied out of all resemblance to the original. As for archy, he is too individualistic to be downed even by drams of musical DDT. You might go see what evolved out of the humor of the World War I decade. We have a cucaracha candidate for the lead role when and if there is a vacancy. On 57th there is a mouse-sized specimen, with a real sense of humor (he chases our 15-pound cat), who scares humans into nervous breakdowns. One of the first archy's sayings is that to a mosquito a man is just something to eat. And a mosquito can sing too. Think that over, vocalists.

■ Before the chimes of Easter Morning, songs, alleluias, and hosannas rang out along Fifth Ave. on Saturday when the Saks Fifth Ave. Choral group, a one hundred-voice choir and soloists, mostly chosen from the employees, gave an early morning Easter preview of the best-loved song repertory of Easter. Under the direction of Nord Cornell, this 11th concert was sung with full-throated zeal and luminous tonal blend to an audience of music lovers crowding the darkened corridors of the store.

■ On his way to the Idlewild flight for Vienna, Amando Aliberti renewed an across-the-footlights friendship. Seems we reviewed his conductorial prowess several years ago at the Brooklyn Academy of Music in a premiere performance. He will again lead the Music Festival Tour for Mayfair; preceding this are committments in Zurich and a recording session for Westminster Records with the Vienna Philharmonic. One of the works scheduled is "The Devil and Daniel Webster," which, he says, brings diction problems. American singers are available in Europe but several stellar vocalists cannot substitute a New England twang for their native Southern drawl. Attention please, enunciation purists.

PARTOUT

THE PSYCHOSOMATICS OF ORCHESTRAL CONDUCTING

The conductor's is a completely egocentric, and at the same time, a very therapeutic existence.

By JULIUS SEGAL, Ph.D.

No one who surveys the contemporary musical scene can avoid being aware of the apparent indestructibility of so many of our well-known orchestral conductors. Although no actuarial data are available to prove the point statistically, it appears that orchestral conductors tend to live extraordinarily long lives, and, moreover, to remain active during the decades when most men—if they are physically able—climb into hammocks under shady trees.

How can we explain the phenomenal careers of Toscanini, Walter, or Monteux, for whom life didn't even *begin* to end at eighty? What has provided such uncommon staying power to septuagenarians Beecham, Stokowski, Ansermet, Klemperer, Boult and Paray? And must we not wonder at the energy of men the likes of Munch, Reiner, and Scherchen who continue past the expected age of retirement to function beautifully in full-time jobs as heads of major orchestras?

These are remarkable cases, and the list could be extended. For the scientist it is disquieting to acknowledge their existence without also offering an explanatory hypothesis. At least this scientist has felt that the phenomenon (Shall we call it "batongevity?") deserves more than an admiring nod. I shall not be surprised if others, on reading this, will find themselves similarly stimulated to offer their theories; to be sure, the longevity of conductors can be explained in a number of ways, depending upon the orientation of the man in the armchair.

An adequate answer to our question requires, I think, an examination of the *psychological* environment in which the conductor functions. Any one of us who has sat on either the orchestra or audience side of the podium would agree with Artur Rodzinski's evaluation of the physical effort involved in conducting. Dr. Rodzinski is quoted by Robert Charles Marsh as saying that the work of the conductor is "in the same class as ditchdigging." The psychologist, however, finds this alone an inadequate job description. What, we must ask, are the *emotional* bounds that surround the man on the podium?

Here the maestro appears to be quite unique. In contrast to virtually all other vocations we can name, orchestral conducting allows—even demands—a completely free expression of the kinds of negative emotions that most of us must continuously suppress. Who of us, whether in government, business, or the professions, has not at time felt anger—purple anger—toward our associates; disgust—no, revulsion—toward our subordinates; or frustration with our superiors to the point that we wish nothing more than a good cry or an all-out temper tantrum? Most of us would dearly like, when the occasion is ripe, to let ourselves go, to say and feel what our barefaced emotions dictate. Hostility, aggression, petulance, top-blowing are emotional expressions we'd like to realize in our vocational life from time to time. But we can't. I can't tell my boss, my associates, or even my subordinates what I *really* feel and continue to function successfully in my work environment.

The conductor? All of the emotions which when bottled up ulcerate, hypertense, and heart-attack the individual are freely aired by him. He can be as abusive, as aggressive, as hostile, or as infantile as he chooses. It's all part of his job, his art. His orchestra actually expects this behavior and isn't hurt by it; the maestro need feel no guilt when he behaves like a child. The conductor, it seems to me, is uniquely free of the emotional conflicts that produce the psychosomatic ills of our day. What better avenue to a long and happy life?

Let's take a concrete situation from vocational life, the job interview. Recently I had occasion to interview a job applicant whom I found to be completely unsuitable for the vacancy. I was pressed for time, and the interview and its niceties consumed a good part of the morning. I felt very much disappointed with the outcome, even irritated with the young man before me. But what did I say? What did I do? Like those of a character from an O'Neill drama, my words and actions were out of tune with my true self. I looked sympathetic, and I uttered polite and carefully chosen phrases. "I'm really quite impressed with your background, but your qualifications are not just what we need at the moment," I said with a smile, and with a warm handshake, I added, "We'll contact you if the right opening becomes available." My stomach acidity told me what a liar I was.

Now let's contrast this (by no means rare) emotionally dishonest display with the behavior of a conductor in a comparable setting. Again, I draw on a personal experience—in this instance I was the job applicant—and although the evidence is admittedly anecdotal, the episode

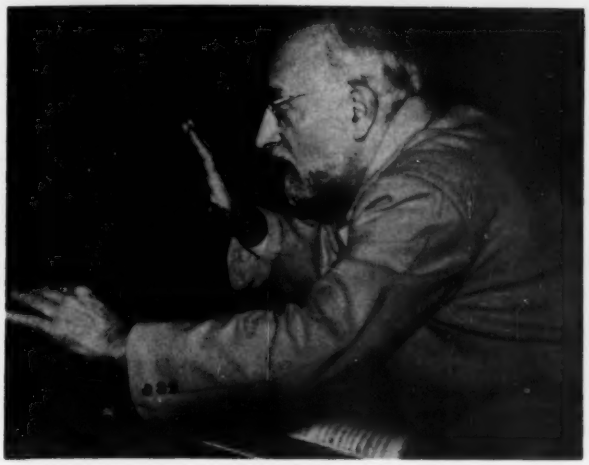
is illustrative, I think, of the conductor's astounding lack of emotional inhibitions on the job.

In 1946, when I returned from the Army to resume my college studies, the concertmaster of the Scranton Philharmonic, Ferdinand Liva, persuaded me to turn from the instrument of my childhood, the violin, to the viola. My motives were altogether practical ones. As a violist, there was a possibility that I might win a Philharmonic chair, for whereas violinists were plentiful, violists were relatively hard to come by. After eight months of hard work, on what I recall to be one of the most exhilarating days of my life, Liva suggested that I might be ready, and asked me to report to the rehearsal that evening. He would introduce me to the conductor, Dr. Frieder Weissman, and I would have my tryout.

The exciting moment came. I met Dr. Weissman, who benignly asked me to sit in the first chair, directly under his right hand. Before I was entirely settled, we were into a reading of Sibelius' En Saga, and a few moments later, during the extended viola passage of this work, my faulty intonation could plainly be heard. Despite the nervous glances of my neighbors, I went on playing, doggedly hoping that each succeeding measure would bring better luck. Finally, the conductor brought an end to the fiasco, and after a disparaging glance at me, turned to the concertmaster: "Zis boy," Dr. Weissman said, pointing his baton over his shoulder directly at my heart, "has plenty courage but opsolutely no talent." And with guttural derision, he asked me please to remove myself to the last chair of the viola section, where I remained, in obscurity, until the very end of my tenure with the Philharmonic.

Not one member of the orchestra, I am sure, felt that the maestro had offended me or that he had acted in an asocial manner. What's more, *I* did not! Somehow, in the world encompassed by the orchestra, the yardstick we normally use for adult and socially integrated behavior is spontaneously dispensed with. Insult and abuse are viewed as entirely acceptable behavior on the part of the conductor. When, for example, members of the orchestra were delayed in returning from rehearsal intermission, they instinctively turned the other cheek to Dr. Weissman's bark and bite, his curses and vilifications, and when a music stand went flying across the stage because the tympanist missed his cue, those in the line of fire—including the tympanist—simply ducked and came up smiling.

Imagine yourself having 100 men arrayed before you as daily cathartic objects! What a glorious existence it would be to do as the maestro does, to express your vocational frustrations freely, on the job—instead of taking



your gnawing aggressions home to dinner, to get rid of them from your own "podium," as they appear. Suppose for a moment that your hostility towards an associate who bungled an important memo could be displayed with the same freedom that Toscanini traditionally treated musicians who spoiled a pianissimo entrance. How infinitely more soothing than Pepto-Bismol! How exquisitely more therapeutic than colonic irrigations! And what a balm for the heart muscles!

Maestro Toscanini, it would seem, has acknowledged the hypothesis that I believe best explains the conductor's longevity. In his recent biography of Toscanini, Samuel Chotzinoff reports that an Italian heart specialist was quite amazed at the beautiful condition of the old maestro's heart, noting that it was, in fact, quite untouched. "Why shouldn' it be?" Toscanini asked. *"It has never been used."* Psychosomatically speaking, this is a most insightful observation. Medical research has shown that our organs *are* used—and frequently in a very deleterious way—when our emotions lack satisfactory expression. Suppressed hostility, for example, can and does trigger physiological events that add burdens to our heart muscles, pressure to our arteries, and lacerations to our stomach linings.

I am not suggesting here that the conductor has learned to master his emotions in adult fashion. On the contrary, quite the opposite is true. Unlike most of us (and certainly this applies to the revered Toscanini), the conductor lives his emotional life at a fairly infantile level, holding back nothing and demanding everything. When he steps upon the podium, the conductor perceives only one master, the composer himself, who is conveniently not present to thwart the maestro's dictatorial fancies. For the most part, the conductor's vocational life can be defined simply as a continuous effort to impose *his* wishes, *his* needs, *his* feelings, on others. His is, in effect, a completely egocentric, and at the same time, a very therapeutic existence.

Fortunately for society, the rest of us ordinarily do not live our vocational lives with the emotional freedom typical of most conductors and all infants. By thus avoiding sociological chaos, however, we frequently invite a personal penalty extracted in physical as well as psychological pain. I have sometimes wondered what would happen if I appeared at my office one morning in a conductorial frame of mind — rapping for attention, barking orders, shouting criticism, living as I felt. "Smith," I have dreamed of saying, "you're a damned poor chief clerk, but you're the only one I've got. Now file this memo, damit, and file it right or else pack up your file cabinet and get outta here." I can almost hear Smith's response. "You should live so long," he'd probably say.

And I probably would.

FESTIVALS HERE AND ABROAD

A selective listing of festivals and concerts on both sides of the Atlantic.

U.S., CANADA & PUERTO RICO

ARKANSAS

Eureka Springs: TENTH OZARK FESTIVAL. Oct.

CALIFORNIA

Carmel: CARMEL BACH FESTIVAL. July. Music of Bach and other composers, choral and instrumental. Denny-Watrous Management.

Hollywood: HOLLYWOOD BOWL CONCERTS. Hollywood Bowl Orchestra (Los Angeles Philharmonic) with guest conductors and soloists. John Barnett, musical director.

Huntington Beach: SOUTHERN CALIFORNIA BAND REVIEW. Nov.

La Jolla: LA JOLLA FESTIVAL. June-Aug.

Los Angeles: LOS ANGELES MUSIC FESTIVAL. University of Los Angeles. Concerts and recitals. Franz Waxman, musical director.

LOS ANGELES CIVIC LIGHT OPERA ASSOC. Apr.-Oct. Light opera.

GREEK THEATRE. July-Aug. Operetta season.

Ojai: OJAI FESTIVAL. May. Concert and chamber music with Aaron Copland, guest conductor. Lawrence Morton, director.

Redlands: REDLANDS FESTIVAL. Summer. Mrs. George E. Mullen, president.

San Diego: BALBOA PARK BOWL CONCERTS. San Diego Symphony. Robert Shaw, conductor.

Santa Barbara: SANTA BARBARA FESTIVAL. June. Concerts. J. Samuel Rugg, director.

PACIFIC COAST FESTIVAL. June 25-July 1. Concerts. John Barnett, director.

COLORADO

Aspen: ASPEN FESTIVAL. June 26-Sept. 1. Opera concerts, chamber concerts, and recitals. Izler Solomon, musical director.

Central City: CENTRAL CITY FESTIVAL. June 29-July 27. "Rigoletto" and "The Gypsy Baron."

Denver: RED ROCKS MUSIC FESTIVAL. Red Rocks Amphitheater. July-Aug. Saul Caston, conductor.

CONNECTICUT

Bridgeport: MUSIC UNDER THE STARS. July and Aug. Connecticut Symphony. Jonel Perlea, conductor.

Deep Valley: CONNECTICUT VALLEY MUSIC FESTIVAL. July and Aug. Recitals. Ronald Murat, musical director.

Falls Village: MUSIC MOUNTAIN SERIES. July-Aug. Concerts by Berkshire Quartet.

New Haven: NEW HAVEN POP CONCERTS. July-Aug. Sponsored by New Haven Junior Chamber of Commerce.

New London: AMERICAN DANCE FESTIVAL. Aug. Faculty and guests of the Conn. College School of the Dance.

DISTRICT OF COLUMBIA

14TH AMERICAN MUSICAL FESTIVAL. May 5.

CARTER BARRON AMPHITHEATER EVENTS. Ballet and opera.

ILLINOIS

Chicago: CHICAGOLAND MUSIC FESTIVAL. Aug. 24. Soldier's Field.

GRANT PARK SUMMER CONCERTS. June-Aug. Grant Park Symphony. Nicolai Malko, conductor.

RAVINIA FESTIVAL. June 23 - Aug. Chicago Symphony concerts and ballet.

IOWA

Mount Vernon: CORNELL COLLEGE MAY FESTIVAL. Chicago Symphony. Orchestral concerts and chorus.

LOUISIANA

New Orleans: CRESCENT CITY CONCERT ASSOCIATION. June-July. Pop concerts.

MASSACHUSETTS

Boston: BOSTON ARTS FESTIVAL. June. Concert and opera.

ESPLANADE CONCERTS. July-Aug. Boston Symphony Orchestra. Arthur Fiedler and guest conductors.

Coonamessett: COONAMESSETT SEPTEMBER FESTIVAL. Opera, concerts, and recitals. Coonomessett Music Society, Inc.

Lee: JACOB'S PILLOW DANCE FESTIVAL. July-Aug. Guest artists.

Lenox: BERKSHIRE FESTIVAL. July 3-Aug. 11. Weekend concerts. Boston Symphony and a chamber orchestra. Charles Munch and guest conductors Carl Schuricht and Pierre Monteux.

THE SCHOOL OF JAZZ, INC. Aug. John Lewis, director.

Pittsfield: SOUTH MOUNTAIN CHAMBER SERIES. July-Aug. Recitals and chamber music.

Waltham: BRANDEIS UNIV. FESTIVAL OF CREATIVE ARTS. June. Opera and concerts.

Worcester: WORCESTER MUSIC FESTIVAL. Oct. 15-20.

MICHIGAN

Ann Arbor: UNIVERSITY OF MICHIGAN MAY FESTIVAL. Philadelphia orchestra and soloists.

MINNESOTA

Duluth: INTERNATIONAL FOLK FESTIVAL. Aug. 3.

St. Paul: ST. PAUL POP CONCERTS. July-Aug. Clifford Reckow, conductor.

MISSOURI

Kansas City: STARLIGHT THEATER. Light opera.

St. Louis: ST. LOUIS MUNICIPAL OPERA. Open Air theater. June-Sept. Grand and comic opera and musical comedy. Edwin McArthur, director.

NEW JERSEY

Ventnor: SUMMER MUSIC FESTIVAL. Aug. Recitals.

NEW YORK

Buffalo: OPEN AIR CONCERTS. Buffalo Civic Orchestra.

Chautauqua: MUSIC FESTIVAL. July 1-Aug. 26. Opera, concerts, and recitals. Walter Hendl and Henry Janiec, conductors. Alfred Valenti, opera director.

Ellenville: EMPIRE STATE MUSIC FESTIVAL. Aug.-Sept. Opera and concerts. Symphony of the Air.

Katonah: CARAMOOR MUSIC FESTIVAL. June. American Opera Society and others.

New York City: NAUMBURG SYMPHONY CONCERTS ON THE MALL. May-Sept.

STADIUM CONCERTS. At Lewisohn Stadium. June 24-Aug. 3. Stadium Concerts Symphony (N. Y. Philharmonic) with guest conductors.

Rochester: EASTMAN SCHOOL OF MUSIC MAY FESTIVAL. Apr. 27-May 7. Concerts and opera. Howard Hanson, director.

Southampton: SOUTHAMPTON MUSIC FESTIVAL. Aug. Opera, concerts, and recitals.

Stony Brook, L. I.: STONY BROOK MUSIC FESTIVAL. July. Concerts.

Woodstock: TURNAU OPERA CO. July 5-Sept. 1. Jackson Wiley, director.

NORTH CAROLINA

Brevard: BREVARD MUSIC FESTIVAL. July-Aug. James Christian Pfohl, director.

OHIO

Cincinnati: CINCINNATI SUMMER OPERA. June and July. Fausto Cleva, musical director.

Cleveland: CLEVELAND SUMMER POPS CONCERTS. July 7 - Aug. Louis Lane, conductor.

SUMMER IN CLEVELAND. July 7-Aug. Cleveland Orchestra and Opera Workshop.

PENNSYLVANIA

Bethlehem: BETHLEHEM BACH FESTIVAL. May 9-11 and 17-18.

MORAVIAN MUSIC FESTIVAL. June. Concerts and recitals.

Philadelphia: ROBIN HOOD DELL CONCERTS. June-Aug. Robin Hood Dell Orchestra with guest conductors.

Tamiment: TAMIMENT CHAMBER MUSIC FESTIVAL.

RHODE ISLAND

Newport: NEWPORT MUSIC FESTIVAL. July-Aug. Concerts and opera. Remus Tzincoca, musical director.

AMERICAN JAZZ FESTIVAL. July.

Providence: RHODE ISLAND PHILHARMONIC POPS ORCHESTRA. July-Aug.

VERMONT

Marlboro: MARLBORO SCHOOL OF MUSIC. July and Aug., 2nd and 4th weekends. Opera, concerts, and recitals.

VIRGINIA

Williamsburg: JAMESTOWN FESTIVAL. April-Sept. Concerts.

WEST VIRGINIA

Wheeling: OGLEBAY INSTITUTE. July-Aug. Concerts and opera. Edwin M. Steckel, executive director.

WISCONSIN

Fish Creek: PENINSULA MUSIC FESTIVAL. Aug. 10-25. Orchestral concerts. Thor Johnson, conductor.

Milwaukee: MUSIC UNDER THE STARS. July-Aug. Concerts. John Anello, musical director.

CANADA

Nova Scotia: NOVA SCOTIA MUSIC FESTIVAL. May 7-11, New Glasgow; May 13-16, Sydney.

Montreal, P. Q.: ORCHESTRE SYMPHONIQUE DE MONTREAL. July. Guest conductors.

Stratford, Ont.: MUSIC AT STRATFORD. July 31-Sept. 6. Orchestral concerts and English Opera Group (Peter Pears). CBC Symphony, Benjamin Britten, conductor. American premiere of "Turn of the Screw."

JAZZ AT STRATFORD. Aug. 2-17. Count Basie, Ron Collier, Gerry Mulligan, Teddy Wilson, Billie Holiday.

Toronto, Ont.: PROMENADE SYMPHONY CONCERTS. June-Sept. Toronto Philharmonic with guest conductors.

Vancouver, B. C.: VANCOUVER FESTIVAL OF THE ARTS. July 19-Aug. 10. Recitals, orchestra, chamber, jazz. Nicholas Goldschmidt, director.

PUERTO RICO

San Juan: CASALS FESTIVAL. Apr. 22-May 8. Concerts. Pablo Casals and leading soloists.

PUERTO RICO FESTIVAL OF OPERA. June 14-22. University of Puerto Rico Theater. Albert Gino, director.

EUROPE

AUSTRIA

Bregenz: MUSIC FESTIVAL. July 19-Aug. 18. Light opera, ballet, and concerts.

Graz: SUMMER FESTIVAL. June 28-July 16. Opera, dance, and concerts.

Salzburg: MUSICAL SPRING IN SALZBURG. Serenades, orchestral concerts, church music, Mozart soirées, chamber concerts, Salzburg folklore. May 25-June 10.

SALZBURG PALACE CONCERTS. May-Oct.

MUSIC FESTIVAL. July 27-Aug. 31. Opera, concerts, and ballet.

Vienna: FESTIVAL WEEKS. June 1-June 23. Concerts, opera, and ballet.

DENMARK

Copenhagen, Elsinore, Hillerod: ROYAL DANISH BALLET AND MUSIC FESTIVAL. May 17-31.

Copenhagen: TIVOLI GARDENS. May 1-Sept. 15. Concerts, pantomime, and ballet.

Middelfart: CHAMBER MUSIC WEEKS. Aug. 18-25. Hindogavl Castle.

FINLAND

Helsinki: SIBELIUS FESTIVAL. June 8-17. World-famed soloists and conductors.

FRANCE

Aix-en-Provence: INTERNATIONAL FESTIVAL OF MUSIC. July 10-31. Opera and concerts.

Arles: MUSIC AND DANCE FESTIVAL. June 28-July 3.

Besançon: INTERNATIONAL MUSIC FESTIVAL. Sept. 5-15. Opera and concerts.

Bordeaux: MUSIC FESTIVAL. May 20-June 2. Opera, concert, ballet, and chamber music.

Chartres: MUSICAL FRIDAYS. June 24-Sept. 13. Chamber music concerts in the Italian Room of the Museum.

Menton: MUSIC FESTIVAL. Aug. 1-15. Chamber music concerts.

Nimes: ARTISTIC AND DRAMATIC FESTIVAL. July 5-13. Concerts and dance.

Prades: July 15-Aug. 5. Chamber music programs under Pablo Casals.

Strasbourg: MUSIC FESTIVAL. June 14-25. Opera, concerts, and chamber music.

GERMANY

Ansbach: BACH WEEK. July 25-Aug. 1.

Augsburg: OPERA FESTIVAL. July 28-Aug. 12.

Bayreuth: WAGNER FESTIVAL. July 23-Aug. 25.

Berlin: FESTIVAL WEEKS. Sept. 22-Oct. 8.

Bonn: BEETHOVEN FESTIVAL. May 26-June 5.

Brunswick: FESTIVAL OF CONTEMPORARY CHAMBER MUSIC. May 13-17.

Darmstadt: CONTEMPORARY MUSIC FESTIVAL. July 16-28.

Düsseldorf: LOWER RHENISH MUSIC FESTIVAL. June 2-5.

Hassfeld: MOZART FESTIVAL. June 29-July 28.

Koblenz: June 30-Sept. 16. Opera, operettas, and drama on Rhine floating stage or in Flower Court.

Munich: OPERA FESTIVAL. Aug. 11-Sept. 10. Performances by the Bavarian State Opera.

Nuremberg: INTERNATIONAL ORGAN WEEK. June 29-July 7.

Wiesbaden: INTERNATIONAL OPERA-BALLET FESTIVAL. May 5-31.

Würzburg: MOZART FESTIVAL. June 9-23.

GREAT BRITAIN

Glyndebourne: OPERA FESTIVAL. June 11-Aug. 13.

Cheltenham: CONTEMPORARY MUSIC FESTIVAL. July 8-19.

Edinburgh: EDINBURGH FESTIVAL. Aug. 18-Sept. 7. Opera, ballet, and concerts.

Harrogate: CONTEMPORARY MUSIC FESTIVAL. July 8-13.

Haslemere: EARLY MUSIC FESTIVAL. July 13-20.

Llangollen: INTERNATIONAL MUSIC EISTEDDFOD. July 9-14.

Stafford: OPERA AT INGESTRE. May 10-12. Ingestre Hall.

Worcester: THREE CHOIRS FESTIVAL. Sept. 1-6.

GREECE

Athens: ATHENS FESTIVAL. Aug. 1-Sept. 8. Opera, concert, and drama in open air Athens Stadium.

Mondays, June-Oct. Open air symphony concerts in the Odeon of Herodus Atticus at the foot of the Acropolis.

ICELAND

Reykjavik: June. Opera season at the National Theater.

IRELAND

Cork: CHORAL FESTIVAL. May 12-26.

Dublin: FESTIVAL OF GRAND OPERA. May 12-26.

Wexford: INTERNATIONAL FESTIVAL OF MUSIC AND THE ARTS. Oct.

ITALY

Florence: MAGGIO MUSICALE. May 4-June 30. Opera and concerts.

Perugia: UMBRIAN FESTIVAL OF SACRED MUSIC. Sept. 2-Oct. 2.

Rome: July and Aug. Opera performances at Baths of Caracalla.

Venice: INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC. Sept. 11-25.

Verona: July 18-Aug. 24. Opera performances at the Verona Arena.

LUXEMBOURG

Ettelbruck: INTERNATIONAL SONG AND MUSIC COMPETITION. May 30-June 2.

THE NETHERLANDS

Amsterdam, The Hague, Scheveningen, Delft: HOLLAND FESTIVAL. June 15-July 15. Opera, ballet, and concerts.

Bois-le-Duc: June 27-Aug. 2. Carillon Concerts.

NORWAY

Bergen: FESTIVAL OF MUSIC, DRAMA, AND FOLKLORE. May 24-June 7.

SPAIN

Granada: FESTIVAL OF DANCE AND MUSIC. June 24-July 4.

Santander: INTERNATIONAL FESTIVAL OF THEATRE, DANCE, AND MUSIC. July 27-Aug. 31.

Seville: INTERNATIONAL MUSIC AND DANCE FESTIVAL. Sept. 21-Oct. 7.

SWEDEN

Frösö (Ostersund): July. Open air performances of "Arnlijot," opera by Peterson-Berger.

Gothenburg: FESTIVAL. June 27-30.

Stockholm: FESTIVAL. June 2-14. Opera, ballet, and drama.

Visby: July-Aug. "Petrus de Davia," miracle play with music staged in ruins of medieval St. Nicholas Church.

SWITZERLAND

Engadine: MUSICAL SUMMER. July 15-Aug. 15. Chamber and church music concerts.

Geneva: 13TH INTERNATIONAL COMPETITION FOR MUSICAL PERFORMERS. Sept. 23-Oct. 6.

Locarno: MUSICIANS' FESTIVAL. June 22-23.

Lucerne: INTERNATIONAL FESTIVAL OF MUSIC. Aug. 17-Sept. 7.

Montreux: INTERNATIONAL MUSIC FESTIVAL. Sept. 7-25. Concerts.

Zurich: JUNE FESTIVAL WEEK. May 31-June 6.

FEDERAL MUSIC FESTIVAL. July 13-21.

TURKEY

Pergamum: FESTIVAL OF PERGAMUM. May 26-27. Ancient and modern dance, folk music, singing, and drama, in ancient amphitheatre of Pergamum.

YUGOSLAVIA

Dubrovnik: FESTIVAL. July 1-Aug. 31. Drama, music, opera, and folklore.

Korcula: MORESKA. July 27. Traditional dance pageant.

Ljubljana: FIFTH LJUBLJANA FESTIVAL. July. Opera, ballet, music, and sports.

Split: SUMMER FESTIVAL. July 15-Aug. 15. Drama, ballet, opera, concerts, and folklore.

MEETINGS AND CONFERENCES

MAY	AMERICAN MUSICOLOGICAL SOCIETY—Midwest meeting—East Lansing, Mich.
10-11	NAT'L. FEDERATION OF MUSIC CLUBS—Wyoming convention—Laramie, Wyo.
14-15	NAT'L. FEDERATION OF MUSIC CLUBS—Missouri convention—Kansas City, Mo.
16-18	NAT'L. FEDERATION OF MUSIC CLUBS—California convention—Fresno, Calif.
	NAT'L. FEDERATION OF MUSIC CLUBS—Wis. convention—Milwaukee, Wis.
25-26	NAT'L. FEDERATION OF MUSIC CLUBS—Ark. convention—Little Rock, Ark.
JUNE	
7-15	AMERICAN SYMPHONY ORCH. LEAGUE—Orch. Mgrs. Course—Sioux City, Ia.
13-15	AMERICAN SYMPHONY ORCH. LEAGUE—Nat'l. Convention—Sioux City, Ia.
17-19	NAT'L. ASS'N. OF PIANO TUNERS—National Convention—Rochester, N. Y.
21-July 5	AMERICAN SYM. ORCH. LEAGUE—Conductors Workshop—Monterey Pen., Calif.
23-Aug. 19	NATIONAL MUSIC CAMP—Summer session of arts courses—Interlochen, Mich.
27-29	AMERICAN SYM. ORCH. LEAGUE—Western Conf. of Orchs.—Mont. Pen., Calif.
JULY	
1-13	NAT'L. MUSIC CAMP—Elementary school music workshop—Interlochen, Mich.
8-14	NATIONAL MUSIC CAMP—Choral workshop—Interlochen, Mich.
9-14	N. Y. HISTORICAL ASS'N.—American Music Seminar—Cooperstown, N. Y.
AUG.	
21-28	NAT'L. STRING TEACHERS CONF.—Nat'l. Music Camp—Interlochen, Mich.
	NAT'L. CHAMBER MUSIC CONF.—National Music Camp—Interlochen, Mich.
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OCT.	
11-13	AMERICAN SYM. ORCH. LEAGUE—Music Critics Workshop—Detroit, Mich.
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LETTER TO THE EDITOR

Dear Sir:

It is difficult for me to believe that the employment outlook for young musicians is quite as grim as Bernard Kirshbaum has presented it in the article, "Keep You On File," in your April issue. His article certainly throws some light on this vital subject, but it does not give the whole picture.

If a student thinks of a musical career solely in terms of performing at Carnegie Hall, he undoubtedly is severely limiting his chances for success. But if he surveys the broad range of vocational opportunities in the expanding musical field, he will find a variety of careers any one of which could afford him a decent living, as well as a rewarding life.

At The Mannes College of Music, we have made a list of these career opportunities, though we do not claim to have covered the field completely. Yet even our incomplete list shows that there are at least seven major areas of vocational opportunity: performing, teaching, the record industry, the publishing industry, the communicative arts (radio, T.V., and films), musical criticism, and concert management.

And in these seven broad areas, there are at least 58 different vocations!

These findings should not be too startling, in view of the great increase in the demand for music and the technological advances that are bringing more music to more people all the time. For there is no doubt that in recent years music has figured very prominently in the great resurgence of the arts. In all likelihood, it is reaching a popularity never before attained.

This fact is evident in recent figures I have seen which disclose that, while there were only a handful of major symphony orchestras 25 years ago, we now have 30 such orchestras and 650 secondary ones. There are opera workshops in 100 communities throughout the country. Interest in the dance, ballet, and the musical theater has also expanded greatly.

Perhaps the most impressive of all these recent statistics, at least for the present purpose, is that the annual "gate" of good concert music is now $45,000,000 as against $40,000,000 for professional baseball! These figures were part of a survey made for the proposed Columbia University Art Center.

Apparently I am not alone in taking a brighter view of the employment outlook for young musicians. I have been told that the Placement Bureau of the Juilliard School of Music does not have sufficient candidates among its own graduates to fill known vacancies in all categories of musical employment.

I have also heard that the Placement Director of the Manhattan School of Music recently reported that he could have filled more than 300 vacancies in public schools had he had sufficient graduate material.

While I have no reason to question the statistics Mr. Kirshbaum quotes to support his thesis, I certainly think that they need some interpretation if they are to reflect an accurate picture. For example, it is well known that great numbers of semi-professional musicians and semi-skilled players of popular music are listed by the union, and that even amateurs have been known to join in order to play with professionals.

This factor affects the figures and their implications. So does the fact that, with the exception of the principal symphony orchestras with long and full seasons, members of orchestras in smaller cities throughout the country expect to take other employment in order to supplement their musical earnings. It is doubtful if many of them are disillusioned or wish they had not studied music in the first place.

It is not my intention here even to imply that there are no serious financial problems involved in a musical career. There are, of course, and there always have been. But they can be minimized with proper professional direction and vocational guidance. In addition, if a student is given an opportunity to earn an academic degree, his chances for finding gainful employment are materially increased.

I have been happy to note that many of the young people nowadays who study music with professional aspirations realize that it does not easily provide a living, and they are usually prepared to make certain compromises in order to be part of the musical world.

LEOPOLD MANNES
President, The Mannes College of Music

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Don Carlos, Mar. 16, E—Some of the most sumptuous of Verdi's scoring sounds in this richly planned, colorful opera. The great arias go to the bass and to the contralto, and on this evening there were voices to sing through the gorgeous range with style and interpretative insight. Heading the cast, and worthy of first honors, was Cesare Siepi as the ailing, embittered Philip II of Spain. Not once did this versatile young artist step out of his rôle. It was superlative acting and singing, especially in the "Ella giammai m'amo," which we never expect to hear more beautifully sung. There was an exciting debut, too. Irene Dalis, as the Princess of Eboli, established herself as a first rank artist. The voice warmed up slowly, but Miss Dalis was histrionically and vocally splendid in the trio of Act II, and when she reached the test scene in the King's Closet, she sang the "O Don Fatale" air with terrific impact, with a voice glorious in texture and range.

There was almost an embarrassment of riches in the cast. We had Jussi Bjoerling singing with silver clarity as Don Carlos; Ettore Bastianini as the handsome Rodrigo, singing frequently with eloquent sonority; Louis Sgarro, excellent in the part of the Friar; and Hermann Uhde, effective as the Grand Inquisitor. Delia Rigal sang again the role of Elizabeth of Valois, in which she made her Metropolitan debut several seasons ago. It is one of her happier assignments and she moves well and looks well in the majestic scenes. At times the voice was lovely, and one wishes that she might find the secure technique she seeks. Madelaine Chambers, as the Queen's page, Charles Anthony, James MacCracken, Emilie Cundari, and Natalie Kelepovska completed the roster. Fritz Stiedry conducted, with a slow but sure hand. In the staging, we wonder whether the Queen might be permitted more than a small page to follow her in the pageant entrance? For the most part the stage work was acceptably devised. M. C.

Cavalleria Rusticana and **Pagliacci,** Mar. 22, E—The "gory twins of opera" made a late entrance into this season's repertory at the Metropolitan, though certainly one eagerly awaited by their hosts of admirers. There were some changes in the staging of Mascagni's "Cavalleria Rusticana" that puzzled your chronicler. For example, the scene of the challenge between Turiddu and Alfio was deprived of bystanders. The choristers and all others retired to parts unknown while the two men were having wordily at each other. This was surprising, since it would appear a matter of intense concern to the various partisans of both to be present and to take sides, even if mutely, during the altercation. Perhaps it was because Hans Busch, responsible for the staging, decided that the action would be pointed up more if left to the male protagonists. To this viewer it was not. For another example, a raggedy character went about picking up discarded cigarette butts. It was not the idea that bothered me, but the fact that the man, whoever he was, tried to fatten his role with much lingering and, one might almost say, emoting over the deed.

The two works, both under the direction of Fausto Cleva, obtained a full quota of songfulness in the pit and on stage, especially "Cavalleria." Zinka Milanov's Santuzza has not changed much over the years, except vocally somewhat. It is not the same, brilliant voice of old that Milanov displays these days. Yet when she pours it on, so to speak, the lady can still thrill you to the marrow. She certainly did so this time with her sensuous delivery of "Voi lo sapete."

Richard Tucker, as Turiddu, probably had never acted his role so well, with so much outward expression and such beautiful singing. His scene with the mother, Lucia, was extremely touching, and especially since Thelma Votipka did not make a wooden image of the old lady. The Lola of Rosalind Elias, presented a lovely girl, a beautiful voice, and some truly excellent work both vocally and dramatically. Frank Valentino's Alfio had the poise, the quality of "chained rage" that the part sorely needs. The chorus sang rousingly.

"Pagliacci" came off much more effectively without the "squared circle" that dominated the stage previously. The return to the little theater set brought about a necessary return also to former staging considerations. And so much the better for it in both instances.

Kurt Baum, as Canio, Lucine Amara, as Nedda, Robert Merrill, as Tonio, Frank Guarrera, as Silvio, and Charles Anthony, as Beppe, comprised the cast. I don't believe that I had ever seen or heard Mr. Merrill to such excellent advantage. The secret of his portrayal was, of course, understatement. No bellowing, no histrionics for him. And this smoothly acted characterization had its counterpart in the refinement of his musical line.

Miss Amara requires more experience in acting the Nedda. She now confines that to spiteful looks at Canio, vicious ones at Tonio, and amorous ones at Silvio. The physical activity of gesture and movement that goes with these various expressions is reduced to a minimum. Mr. Baum's Canio offered no novelty. It is the same Canio he has been doing for some years. He does not move around too much, which is a good thing, since acting is not exactly his forte. He hit the high ones on the nose, just as he always does, though he managed not to hang there too long. During the famous arioso I thought I detected Mr. Cleva conducting virtually every note for the singer. When the piece was over Mr. Baum delivered himself of excessive gestures and shakings, denoting, one supposes, a great and bitter sorrow, whereupon he stumbled into the little theater and disappeared through the curtains, though not quite soon enough. Mr. Cleva, regrettably, did not conduct the tenor's acting.

For the rest, Mr. Guarrera and Mr. Anthony obliged all and sundry with decent performances. R. B.

Magic Flute, Mar. 23, E—This performance marked not only the return of Irene Jordan to the Metropolitan Opera, but also her debut with the company as a coloratura soprano. During her seven-year absence, Miss Jordan has accomplished a unique vocal task. She has successfully effected the transition from mezzo to coloratura.

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dowed with a dramatic intensity that is all too seldom found in the Queen of the Night. Her voice is brilliant and clear as it soars with apparent ease from one register to another. She is a skillful actress with an appealing stage presence, and her Queen is an emotionally powerful portrayal. This is one of the most taxing roles in the coloratura repertoire and it is especially precarious for such a debut. The few top notes that evaded her on this occasion did not affect her control and were more than compensated by her vocal distinction and keen sense of theater.

The familiar cast included Theodore Uppman, again thoroughly engaging as Papageno. His finely drawn characterization was expertly handled with intelligence, wit, and vocal excellence. Lucine Amara was heard as Pamina, Brian Sullivan as Tamino, and Jerome Hines as Sarastro, under the direction of Tibor Koszmo. G. W.

Parsifal, Mar. 30, E—A well-rounded, generally expressive rendition of Wagner's "Parsifal" found much favor with a near-capacity audience at the Metropolitan, thus ushering in that institution's Easter season. Audiences that go to hear this opera do not applaud usually, in deference to its religious nature. But the throng attending this performance did, seemingly unaware of the tradition. There were present veteran "Parsifal" goers, however, who quickly "shushed" the others. But the little set-to went on frequently through the opera, just the same.

Perhaps the occasionally laggard orchestra, under Fritz Stiedry, was the sole cause of the work's occasional doldrums. One regretted these few lapses, for the performance had quality and an inspiriting freshness as a whole.

Standouts in the cast proved to be the Amfortas of Herman Uhde, the Gurnemanz of Otto Edelmann, and the Kundry of Margaret Harshaw. There was also good work by others, particularly Gerhard Pechner, in the difficult, ungrateful part of Klingsor, Brian Sullivan, as Parsifal, and Helen Amparan, who delivered the lines of the Voice beautifully.

The production, by Herbert Graf, stands up. So does Nathan Merrill's stage directing. The lighting is all that one could wish, and Leo Kerz's designs are efficient and often eye-filling. The one reservation to be made is about Klingsor's hurling the spear and Parsifal's catching it in mid-air in Scene 2 of Act III. This time, though, the lights went out with the sudden appearance of Klingsor, poised with the weapon, and they went on again with the spear in Parsifal's hands. Just a little too simple. It's not an important matter, but it does bring a momentary interference to the viewer, during which he cannot help but reflect on the small trick just played on him. Surely there must be some more plausible solution.

As for the singers, Mr. Uhde presented an Amfortas of sonorous and

dramatic speech. Moreover he has the required nobility of bearing, suffering, and all. The Gurnemanz had the benefit of stylistic phrasing of the music and a deportment bespeaking the aged holy man. His enunciation, too, was everywhere distinct. Miss Harshaw's impersonation of Kundry claimed no more than naturalness in both singing and acting—sensuous declamation in the Enchanted Gardens, simplicity and humble dedication in the Good Friday scene.

Mr. Brian was indeed good to look upon as Parsifal. And he sang agreeably, though with a slight tremolo. He was believable both as the guileless youth and the accomplished deliverer of the knights. There was one stirringly dramatic moment, during his scene in the Gardens at the point when he recognizes his name.

Mr. Stiedry's conducting was sometimes laggard, as I pointed out previously. To his credit be it reported that the orchestral treatment of the score was generally filled with color, from the low, quiet pages of the Good Friday sequence to the voluptuous measures of the music in the Garden.

The dramatis personae in "Parsifal" number many. Those not previously mentioned were James McCracken, Osie Hawkins, Madeleine Chambers, Margaret Roggero, Charles Anthony, Gabor Carelli, and the Flower Maidens: Laurel Hurley, Rosalind Elias, Heidi Krall, Emilia Cundari, Helen Vanni, and, again, Miss Roggero. R. B.

CARNEGIE HALL

National Orchestral Association, Newell Jenkins conductor, Mar. 19, E—We are being educated to the hilt, musicologically, these days. This excellent but demanding program is a fine example of what can be expected in the concert halls. The Orchestra and guest conductor, Newell Jenkins, offered some interestingly conceived and well-executed music, some of which was beyond our current comprehension. One of the works, supposedly taking the listeners into the fourth-dimensional regions where "orbits of remote tones revolve in time-space cycles," was the Easter Cantata, a twelve minute work by Alan Hovhaness. The vocal sounds indicate the sun; I think the strings and woodwinds also are involved in the sun-music; other sounds represent the turning spheres. A visit to the Haydn Planetarium would help with this fantastic conception, which fell on the ear far more pleasantly than the science-fiction explanation suggested. Programmed also was the 40-minute Sinfonia Cantata of Richard Malipiero, which describes in sound "America." There was some very splendid singing of the vocal part, which was a kind of baritone obbligato against a continuity of orchestral music. Paul Matthen was the soloist whose artistry and technical skill were manifest in a difficult assignment. The four poems of the text were in different languages, to represent, one supposes, the amalgamation of nationalities in our land. It was definitely a relief after straining to understand new forms, to hear the lovely 18th-century writing of Giovanni Battista Sammartini. The Magnificat by this composer still holds originality and clarity and the melodic lines flow with delightful effect. The composers of that epoch had their atonal passages but in addition they knew how to permit the voices of humans and of instruments to sing. Mr. Jenkins apparently is well versed in stylistic values and held his forces in old and new music with a firm sure beat. The valiant vocal quartet included Joan Marie Monagh, soprano, Carol Jones, mezzo, Loren Driscol, tenor, Donald White, baritone. The program closed with the Berlioz "King Lear Overture." M. C.

Boston Symphony, Mar. 20, E—David Diamond's Sixth Symphony, which is inscribed "For Charles Munch and the Boston Symphony," made its bow in New York's Carnegie Hall via the same musical forces. It had been premiered in Boston, naturally. Leading off the program, the work was followed by Mozart's Concerto for Clarinet, in A major (K. 622), and the César Franck Symphony in D minor. Soloist of the occasion was the orchestra's first-desk clarinetist, Gino Cioffi.

As Mr. Diamond himself remarks in the program notes, "The Symphony is a true cyclic symphony—all thematic materials in all three movements are related to the following two themes of the first movement (the first theme opens the Symphony, played by the oboe and English horn):

"The fugue subject of the last movement is based on the first movement's opening oboe theme, as is the counter-subject, a procedure which is usually frowned upon by academic counterpoint authorities, but which works unusually well for my purposes and kind of voice-leading. The third movement may really be considered as an introduction, passacaglia and fugue. The second movement is the most unusual of the three movements for its alternating slow and fast sections related to the introduction of the first movement."

Thus, two cyclic works in one program, the Diamond and that of Franck, who was something of an all-father in cyclic form.

The obvious thing to say about the Diamond Sixth, of course, is that it is well made, a phrase becoming more and more a cliché of critical language. However that may be, the symphony is certainly one that makes an impression. Its three movements—Adagio: Allegro, Adagio, Deciso: Allegro—are beautifully proportioned and beautifully combined. Emotional feeling pervades it, from the softest measures to the loudest. The attractively melodic is present, with the melody serving the sole purpose of belonging to what precedes and what follows. In other words, there is no grand arioso to dominate any part of the score.

The percussion section is hardly neglected. Some passages of the work feature several excursions into the unknown by the tympani. But there is always the composer's hand to tone things down to logical brevity. The second movement boasts, from one vaporous series of phrases to another, a succession of tensions, each maintained a while, then dropped. And a very charming effect is thus obtained. The third movement is Deciso with a bang, whether in long or short steps. Moreover, the writing is always clean.

Whatever else may be said about the piece, one cannot omit the fact that the language is Diamond's. It bears the identifying mark. And as a statement in the program (quoting Peggy Glanville-Hicks) suggests, "His expression is personal, lyric-romantic and intense."

Mr. Diamond was called forth time and again to acknowledge the audience's enthusiastic applause.

The Mozart clarinet concerto proved perfection itself in execution. Mr. Cioffi's playing was one continuous (despite gaps between movements) triumph of intonation, agility, and ac-

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curacy. As much may be credited also to the orchestral performance. Even so, life, freshness, depth were lacking. Technical perfection without meaning did not add up—nor do they ever—to Mozart.

Mr. Munch is rather a specialist in the Franck symphony. He reaffirmed that in the close-knit, soaring account he gave of that durable composition. R. B.

N. Y. Philharmonic-Symphony, Georg Solti, conductor, **Erica Morini,** violinist, Mar. 21, E—In his second week as guest conductor, Georg Solti, continuing his favorable impression, won shouting approval from the audience at the concert's end. Least effective on the program was Beethoven's Symphony No. 2 in D, which, despite Mr. Solti's decisive beat, suffered from some frayed edges and suppression of lyricism by insistence on metrical regularity. Erica Morini, poised and gracious, played Mozart's Violin Concerto No. 5 (K. 219) with Olympian serenity, and a pure tone scaled to a deliberately limited dynamic range. Gottfried von Einem's "Orchestermusik" (Op. 9), although not especially innovative, had some exhilarating sonorities and subtle tensions, all well realized by Mr. Solti. But the real conducting tour de force of the evening was Strauss' "Till Eulenspiegel's Merry Pranks," in a nervously intense, lovingly phrased, and exciting performance, with the orchestra responding to the leader as if both had worked together for many years. This was the mutual tribute Mr. Solti and the Philharmonic fittingly paid each other. K. H.

Sigi Weissenberg, pianist, Mar. 22, E—In the final work of his program, the "Trois mouvements de Pétruchka" by Stravinsky, one felt that Mr. Weissenberg had reached at last the best outlet for his talents. His playing had brilliant virtuosity, color, intensity, and all of the ingredients required for a memorable rendition of this difficult work. And prior to this, despite some flaws, the "Kinderscenen" of Schumann were appealing, too, for they had warmth and charm, as well as contrast between movements.

But elsewhere his playing showed certain very definite problems. For one thing, his tone becomes hard when it reaches the dynamic level of forte, and he then loses subtlety in shading (a quality which was not always consistently present anyway). However, he did show an awareness of the need to differentiate between different styles, and he displayed a fine sense of the structure of a work even when his conceptions were otherwise questionable.

The opening work, the Prelude, Fugue and Variation (Op. 18) by Franck as transcribed by Bauer lacked the mysticism needed for that composer's music. And the D major Partita of Bach, which followed, was endless (the pianist took every repeat), and despite many fine points in the performance, more variety of color and touch was needed. The program also included the Chopin B minor Sonata.

In general one hopes that Mr. Weissenberg will be able to bring his interpretations of other composers and periods up to the superb level he set for himself in the Stravinsky. R. S.

Boston Symphony Orchestra, Mar. 23, A—The first performance in New York of William Walton's "Johannesburg Festival Overture" provided an exciting opening for this concert. Appropriately named, its festive nature is contributed to by a number of elements, among which are some first rate jazz melodic invention, whimsy, and rhythmic propulsion. It was superbly played.

Perhaps the juxtaposition made the second number, the same composer's Concerto for Viola and Orchestra, seem, in part, less interesting than it is. Relatively long passages were somewhat dull. The playing of the soloist, Joseph de Pasquale, the orchestra's first violist, was highly evocative and outstanding for tonal quality. The work ends with a long pianissimo section of rare beauty.

Strauss' "Ein Heldenleben," the concluding work, was played in a way to infuse even the less inspired passages with interest. Concertmaster Richard Burgin was the highly satisfactory soloist. C. G.

N. Y. Philharmonic-Symphony, Georg Solti conductor, **Rudolf Serkin,** pianist, Mar. 24, A—Mr. Solti again demonstrated that he is a masterful conductor. The ability to delineate cleanly each contrapuntal line without losing the continuous flowing character of a movement seems to characterize this conductor's work. This afternoon's concert included finely etched readings of Mozart's Symphony No. 38 ("Prague") and the Strauss "Till Eulenspiegel." In the Strauss presentation we missed a little of the excitement and power inherent in the work, but we were always aware of a well-prepared and a generally convincing interpretation.

The high point of the concert was, without a doubt, Rudolf Serkin's performance of the expansive and demanding Brahms Concerto No. 1. It is always a pleasure to hear this superb artist; when he is at his best his technique is beyond reproach and his musicianship encompasses a rare sensitivity. The total effect was one of complete artistic satisfaction. G. W.

N. Y. Philharmonic-Symphony, Mar. 28, E—With Heitor Villa-Lobos, distinguished Brazilian composer, who recently celebrated his 70th birthday, as guest conductor, we heard a very interesting, well-played and conducted program of contemporary music, which featured several first New York performances.

It began with the lovely Bachianas Brasileiras No. 1 for eight cellos by Mr. Villa-Lobos. Next was the New York premiere of "Salammbô" Suite No. 2 by Florent Schmitt, an Alsatian-born member of the French Impressionist school. His music shows the subtle coloring and skillful orchestration of that group's music, but this particular work, which was derived from background music for a silent film, seemed inadequately organized for concert music, although still deserving of a hearing. Then came the rather curious and perhaps uneven Choros No. 6 by Mr. Villa-Lobos. It is a rhapsodic, multi-sectioned piece which had moments of great beauty (such as the exquisitely scored opening) and parts of varying interest. Like much of his music, it had a strong and fresh personal flavor, largely lyric in nature, which is often combined intriguingly with Brazilian and Indian atmosphere and rhythms.

After intermission we heard the "Abertura Concertante" of Guarnieri, another Brazilian composer. This strongly Latin-American work seemed to be based on less interesting material than the other music heard. For the very effective and fascinating "Mandú-Carará," Cantata Profana by Mr. Villa-Lobos, which closed the program, the Philharmonic was assisted by the Schola Cantorum and by a girl's chorus from the High School of Music and Art. R. S.

N. Y. Philharmonic-Symphony, Mar. 31, A—The program of the Philharmonic-Symphony was under the direction of Franco Autori, who is the organization's associate conductor. He had selected the Symphony No. 1, of William Boyce; Moussorgsky's "Pictures at an Exhibition," in the orchestration by Maurice Ravel; the Grieg Concerto for Piano and Orchestra in A minor (Op. 16) with Clifford Curzon as soloist, and the Prelude to Wagner's music drama "Die Meistersinger."

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Hearing the Grieg Concerto was something of a novelty. And this, in spite of the fact that its first melodic theme has been sashaying about for some years in a fox trot version concocted by bandleader Freddy Martin and taken up by others. But to hear the real work in the performance given it by Mr. Curzon and the orchestra in unanimous collaboration was indeed a pleasure.

Mr. Curzon's playing could scarely have been more idiomatic, more devoutly Griegian. Nor could the orchestra have achieved a closer relationship with the solo piano than it did on that Sunday afternoon.

It has been the fashion to call the Concerto a hackneyed work, and with good reason. All that it required was the apparent kiss of death of even wider circulation in the field of pop music. Yet whether it is an argument for the practice or not, popularization of that sort seems not to inflict upon an original score the damage alleged, as the present instance demonstrates.

At any rate, the announcement of the first theme in the first movement brought no memories of the aforementioned Freddy Martin that were not soon dispelled. For from the very beginning there was music-making of the first order. The loveliness of the soloist's touch, his songfulness, and the palette of colors made available to the music produced, with the full cooperation of the orchestra, a rendition unique and enchanting.

One might say that Mr. Curzon's dancing fingers proved almost a show in themselves, although he is not the pianist to perform flashily. He brings to mind a praying figure at the piano, so completely devoid of external kinetics is he.

Such words as poetry, delicacy, refinement, charm, and grace cannot help entering this a review, so they are set down here, that the reader may put them in their proper places, which would be virtually throughout the music. Mr. Curzon was greeted with stormy applause at the conclusion, and the large audience, generous and insistent, brought him out many times.

Mr. Autori's view of the Moussorgsky "Pictures" appeared to be one of quick strokes, wide contrasts in dynamics, and solid and musicianly performance, but not very much of subtle coloration. I thought he captured, however, a sort of melancholy in the "Old Castle" section, and there was definitely the suggestion of children playing in the "Tuileries" gardens (one of the best played of the vignettes, incidentally). Also he made of the promenade a rather fast walk through the imaginary art gallery. Another very good delineation was of "Limoges: The Market Place."

The Boyce Symphony, a simple, appealing piece, was nicely done by the orchestra. And the "Meistersinger" Prelude brought the program to a finish in a performance Wagnerian, therefore, sensuous and enlivening. Much applause at the end. R. B.

The Philadelphia Orchestra, Eugene Ormandy conductor, **Alexander Brailowsky,** pianist, Apr. 2, E—This evenings all-Beethoven program marked The Philadelphia Orchestra's final New York appearance of the current season. It goes without saying that the concert was well attended and enthusiastically received, for the Philadelphia has an extensive following here. The purely orchestral offerings of the evening, Symphony No. 7 in A major and the third "Leonore" Overture, had warmth and vitality in Mr. Ormandy's hands. The wind ensemble in particular should be praised for beautiful phrasing and superb ensemble playing; we need hardly mention that the Philadelphia strings sounded lush and robust.

Mr. Brailowsky's performance of the Concerto No. 3 in C minor was marked by his own romantic spirit, with the retards stated in the extreme and the accellerandos rapidly paced. On the whole the performance lacked a continuing drive. Most satisfying was the Largo movement, which did have both design and conviction.

G. W.

N. Y. Philharmonic-Symphony, Apr. 3, E—The Pension Fund Concert of the N. Y. Philharmonic - Symphony was sold out, due in part to the featured soloist Renata Tebaldi, who continues to draw an almost overpowering adulation from her public. In this all-Verdi program, the soprano was able to present a choice of numbers for which she is justly celebrated. Beautiful, and with a voice of lustrous quality, most of the time, she sang the "Tacea la notte," from "Trovatore," "Pace, Pace mio Dio," from "La Forza del Destino" and the two excerpts from "Otello," the "Salce" and "Ave Maria." The Tebaldi voice has increased in dimension since last season, at the cost, we think, of some of its luminous quality and pianissimo ease; but it was, for today, great singing and the audience roared its applause. Mitropoulos and the orchestra were in good form in duller numbers from the Verdi works. The opening "La Battaglia di Legnano" and the Overture from "I Vespri Siciliani" were projected with spirit and some exciting forte passages. M. C.

N. Y. Philharmonic - Symphony, Paul Paray, conductor, **Witold Malcuzynski,** pianist, Apr. 4, E—Mr. Paray's final series with the Philharmonic for this season opened with the local premiere of Bernard Heiden's "Euphorion" which, for all its luscious orchestral sonorities, is trivial in its musical content. With Malcuzynski as soloist, Chopin's Piano Concerto No. 2 in F minor served as the evening's centerpiece. The pianist's tone was dry; his tempi generally crept at the pace of a very old snail, with occasional outbursts of meaningless fury. Mr. Paray, who seemed to be seeing the score for the first time, sometimes took the beat from the pianist and at other times went off on personal flights of fancy that utterly disregarded the presence of a soloist. The orchestra, obviously confused by the tug-of-war between conductor and soloist, sounded thin and ragged.

Roussel's "The Spider's Feast," which Mr. Paray found closer to home grounds, followed. The program concluded with two Wagner selections, the Prelude and Liebestod from "Tristan und Isolde" and the ubiquitous "Ride of the Valkyries." Only in the former was Mr. Paray able to coax truly superlative playing from the orchestra, although the interpretation was romantically mannered rather than sensuous. The "Ride" was metronomically led and indifferently played, bringing to a close an evening that could hardly be termed pleasurable.

H. G.

N. Y. Philharmonic-Symphony, Paul Paray, conductor, Apr. 7, A—The high point of a well-made program under Paray's direction was the performance by Zino Francescatti and the redoubtable New York orchestra of Brahms'

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Violin Concerto. It is no uncommon experience for a reviewer of music to speak praise of a Francescatti rendition. It happens all the time, these days. This day proved a very special one, for the violinist, the orchestra, and the conductor took wing, together, through the brilliant empyrean of Brahms. And, by a miracle of the imagination, all those present in Carnegie Hall took flight with them as willing captive voyagers.

This masterpiece owes much, according to historians, to the Hungarian violinist Joseph Joachim, to whom it is dedicated. He was the first to play it and he was the one whose opinion Brahms often sought on violinistic matters. The fingering and the bowing, we do know, are Joachim's, and so they remain.

From the statement of the first subject to the last measure of gypsy joyousness, the music was deliciously communicative. The airborne listeners wrought a clamor of enthusiasm at the conclusion.

Mr. Paray, a favorite guest conductor with Philharmonic-Symphony adherents, did also some remarkable things of his own in another scheduled work, the Overture to "Le Roi d'Ys" of Lalo (a French composer and a French conductor, you know, together with most sympathetic musicians). The piece, a charmer of the first order, summarizes the action of the opera, the most favored of Lalo's three works in that form.

Other performances, however, are not to be so highly praised: specifically, the excerpts from two Wagner operas—the Prelude and Love-Death from "Tristan und Isolde" and the Ride of the Valkyries from "Die Walkuere." In these scores, somehow, the spacious and the buoyant were nonexistent. The orchestra played well, certainly in the "Tristan," but the Wagnerian impetus, the deep-breathed line, the ensorcelling curve of harmonies lovely under melody had more or less taken leave before the audience did so. Oh, yes, there were moments, but not enough of them to make a whole performance. Nor did the "Ride" amount to much more than a gentle canter through Central Park. It gave only the merest suggestion, and that occasionally, of the equestrianism of goddesses. R. B.

Violin, Viola, and Violoncello Teachers Guild, Apr. 7, A — Everybody had a good time at the Carnegie Hall program of this national organization. When we arrived, last minute polishing was being administered to about 700 youngsters who, with their instruments, crowded the forward part of the hall. Shortly after, the program got under way with cordial Sigmund Spaeth as master of ceremonies.

As the program progressed, we realized that we were hearing something the significance of which made the numerous wrong notes easily forgivable: these hard-working teachers are creating players and audiences for the future. It was certainly an unforgettable experience for the children, especially for those who had come from distant places, such as the 65-piece All-City Orchestra of Knoxville, Tenn., the Westport Little Symphony of Westport, Conn., and the New Jersey Symphony Junior Orchestra.

A great part of the music was supremely listenable, and it was unfortunate that so many New York parents came to fetch their fry during an excellent performance by local students of Benjamin Britten's Simple Symphony (which is not so simple, even though he produced it at about age twelve). Saul Goodman conducted one of the best-performed works, Villa-Lobos' *Brazilieras,* played by seven young cellists and one violist.

There is no doubt that instrumental music owes more than can be estimated to the hundreds of nameless inspired teachers whose efforts produced last night a concert of genuine merit.

J. L. B.

Symphony of the Air, Charles Jaffe, conductor, **Maria Tipo,** pianist, Apr. 11, E — An ambitious program was served up by members of the Symphony of the Air, appearing in this concert as the Virtuosi of the Symphony of the Air. The music consisted of four movements from the Mozart Serenade for 13 Wind Instruments in B-flat major (K. 361), the same composer's Piano Concerto No. 21 in C major (K. 467), with Maria Tipo as soloist, Wagner's "Siegfried Idyll" (in the original scoring), and the Mendelssohn Octet for Strings in E-flat (Op. 20). Jaffe, who was making his New York debut, is the regular leader of the Long Island Symphony.

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This, regrettably, was not an evening of imaginative performances, except that by Bernarr Heifetz, who sitting in his place at the head of the cello section, almost single-handedly brought to life the Wagnerian excerpt. No solo part his, of course, but his tone and fervor and all-round musicianship could not be missed.

The playing of the featured soloist, a comely Italian lass, was Mozartean in outline and intent, perhaps, but not in substance, expression, or finally, in spirit. Miss Tipo played with faultless accuracy. She phrased gracefully, and she made the piano sing on occasion. Yet nowhere did one hear the true voice of the composer. If one did, it was indeed a "still small voice."

This orchestra is a good one. It has proved that many times. Since the halcyon days of its exploits under Arturo Toscanini, it has not had a "permanent" conductor, which it sorely needs. It played cleanly, this time, as it almost always does, but it lacked the drive, the instrumental speech that it can certainly give under more intense, more communicative direction.

Mr. Jaffe is a good musician. There is no doubt that he knows his tempi and he knows his forces. He did not, however, except in the Wagner, capture the essence of the music. He was a good accompanist in the almost too genteel performance of the piano concerto. Certainly he was never without careful awareness of the soloist.

The playing of the program provided no untoward sounds, no faults of balance; there was no wavering of interest and attention. The results, nevertheless, were not satisfactory. Lacking were a complete grasp of the works and the integration of their various parts. It was all very nice sounding and very smooth externally. But the lack of depth and projection of inner meaning — again excluding the Wagner—brought the list off minus the things it most needed.

I must report, in any case, that the large audience applauded noisily and shouted itself hoarse. Opinions, as you see, can differ. R. B.

Paul Weinlader, pianist, Apr. 13, A—In a formidable, standard Bach-Beethoven-Chopin program, this nineteen-year-old artist played throughout with facility. Bach's C minor Toccata and Beethoven's "Hammerklavier" Sonata (Op. 106) revealed his predominant qualities: a sure and disciplined technique, an incisive sense of rhythm, and an overly deliberate and exterior concern with the music, occasionally relieved by moments of true and spontaneous musicality. He played the sonata with the delicate surface brilliance that Steuben glass displays glowing in a dark showcase. Mr. Weinlader will, in later years, search this work for its deeper meanings; so far he has mastered only its outer shape. The twelve Chopin Etudes (Op. 10), which closed the program, were all played with ease, but again with a dispassionateness and restraint that seemed to be the result of the self-consciousness of youth, of carrying out what the teacher has advised, rather than of going it on his own. This artist has everything that talent and training can give him. Time should help with the rest. When he can relax and communicate without fear the music as he knows it and feels it, his career, now well beyond the stage of promise, may reach a really impressive fulfillment. K. H.

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Louise Thai-Thi-Lang, pianist, Mar. 11, E—It is difficult to give a musically objective evaluation of this young Vietnamese pianist's performance. She seems an accomplished artist in several respects, with above average technique and comprehension. Her playing was best in those items requiring a maximum of delicacy and coloration, such as the opening Ballade (Op. 19) by Fauré. It came as a surprise to hear Beethoven's "Appassionata" played with such rhythmic fluency and technical ease. However, one must disregard the performer's almost embarrassing nervousness and lack of stage presence to appreciate any elements of her playing. The program was played through with hardly a break, the artist rising for a faint nod after each selection and then beginning to play again before the applause had reached its peak or the latecomers and other wanderers had been seated. Lack of confidence also made for a reticence in beating out a genuine *forte* or *fortissimo*. Further experience before American audiences, of whom foreign artists for some inexplicable reason stand in unnatural dread, will give her the presence and calmness necessary for one to assess her talents on the basis of their purely musical values. H. G.

The Little Orchestra Society, Scherman, conductor, Mar. 18, E — Elena Nikolaidi, a former star of the Vienna State Opera, and Teresa Stich-Randall, a present star of the Vienna Opera, combined their artistry to give a memorable concert performance of the leading roles of Gluck's "Orpheus and Eurydice." Margaret Hillis' American Concert Choir, about 28 voices, sang, from memory, with sweet precision, and Mr. Scherman tastefully trimmed his orchestra to about three dozen players to keep the style and proportions right. The prominent moments for the flute and harp were handsomely fulfilled by the individual players, and Mr. Scherman kept things moving briskly and as cleanly as one could expect from a performance that probably was curtailed in its rehearsal time. Pierrette Alarie was satisfactory as Amor, and Max Leavitt did wonders with staging of great dignity and simplicity. The part of Orpheus lay a little low for Miss Nikolaidi, especially in the recitatives, but she sang her principal arias with smooth and ringing tones. But, for us, the star of the evening, in stage presence, poise, conviction, native vocal power, artistry, and inexplicable glamor, was Teresa Stich-Randall. Although her voice is not big, she knows how to use it to magic effect, and her tones spin out on the air with a controlled, pulsating purity. We hope Mr. Bing of the Met will remember her the next time he is casting future Don Giovannis or Figaros, for here is a Mozartian voice of great loveliness. Needless to say, it was haunting, too, in Gluck. K. H.

American Chamber Orchestra, Robert Scholz, conductor, **Walter Hautzig,** pianist, Mar. 19, E—Mr. Scholz and his admirable group utilized the final concert of their current New York series to present a work new to local audiences, Dimitri Kabalevsky's Third Piano Concerto. A less aspicious premiere is hardly imaginable. Kabalevsky hit the road to international fame and pre-

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sumably fortune with such "Pops" concert favorites as "The Comedians" and the overture to "Colas Breugnon." Quite a few years and opus numbers have passed since these works, but the composer sticks to the same formula. The new concerto is a flashy, cliché-ridden piece that does not rate the efforts of the fine performers involved; it gallops along at a frenetic pace, cleverly giving the listener no opportunity for thought. Every trick of writing for the virtuoso pianist is utilized to the accompaniment of a small orchestra making big noises and the snare drum rattling away with hardly a moment's pause. Mr. Hautzig played the work with unfailing accuracy and the extra-musical devices required to make the audience feel it is listening to serious music when the material is of dubious value. I hope to hear Mr. Hautzig again, but for Kabalevsky's work — *requiescat in pace.*

The serious portion of the program included a delightful reading of Schubert's youthful Second Symphony which gallops along at the same pace as the concerto mentioned above, but here it is a natural expression that cannot fail to delight, particularly as performed by Scholz and the orchestra. Mozart's Sinfonia Concertante for oboe, clarinet, bassoon, horn and orchestra was led with too much restraint and choppy phrasing. The required legato playing and fluency were attained only in the final movement, in which Ronald Roseman's beautiful oboe playing rates special praise. The program opened with a sprightly reading of Mozart's overture to "La Finta Semplice."

H. G.

Orchestra da Camera, Mar. 20, E—This group, directed by Remus Tzincoca and assisted by Margarita Zambrana, soprano, presented an interesting program. Mozart's Divertimento No. 15 in B-flat (K. 287) was, on the whole, given a satisfactory reading, the Adagio being outstanding for tonal beauty. In the other movements there was considerable thinness and shrillness of sound in the first violins. Paul Creston's Partita for Flute (John Wummer), Violin (John Corigliano), and Strings proved to be the high spot of the evening. It is an absorbing work throughout, the Sarabande possessing a haunting loveliness, the Air, an exquisite lyricism. It was expertly performed by conductor, soloists, and string section. Florent Schmitt's "Janiana" Symphony for Strings did not for the greater part come alive. The Musette, a lilting and vital movement, was an exception. Miss Zambrana sang with authority and artistry and —except for a somewhat guttural quality at the bottom of the range and a tendency, several times, to shout on the top notes—with notable beauty of tone. The mood of Chausson's "Chanson Perpétuelle" was movingly communicated and Fernando Obrador's "El Vito" so excitingly sung that the audience demanded that it be repeated.

C. G.

Jack Chaikin, pianist, Mar. 22, E—This was Mr. Chaikin's second Town Hall appearance; he made a rather successful debut last year. The pianist again displayed considerable technical facility and at times musical expressiveness. He was particularly successful in his renditions of works by C. P. E. and J. S. Bach and in his performance of the Beethoven Sonata in E Major (Op. 109). The Dello Joio "Suite for Piano," and the composer's own rather interesting "Dance Movement" made up his contemporary group. The last half of the program was given over to Chopin's Twenty-Four Preludes. His Chopin playing was adequate though rather uninspired.
G. W.

Teresa Stich-Randall, soprano, Mar. 24, A — Miss Stich - Randall has distinguished assets as a singing artist and it is to be deplored that she came to the New York concert scene with a program overloaded with songs fine in caliber but permitting only a limited range of dynamics and interpretative color. Lovely Schubert, plaintive and seldom heard Jensen lieder, intricate, exacting songs by Pfitzner, these made up the major portion of the song list. After the intermission the soprano sang the "Ariettes oublieés" of Debussy, with rare skill and long-spun phrase lines. In the Strauss, the final group, she had her sole opportunity for coordinating the fuller qualities of her voice with its notable range and innate richness. Arpad Sandor was the expert accompanist.
M. C.

Andres Segovia, guitarist, Mar. 24, E—Segovia recitals are always marked by sold-out houses, by hushed silence, and by repeated encore demands. The guitarist's second Town Hall appearance of the season ranged from music of the 15th Century all the way to contemporary items written specifically for the guitar. Short pieces from Galileo, de Visee, Rameau, Bach, Sor, and Turina were all beautifully executed and well received. Among the contemporary inclusions, we particularly liked Villa Lobos' Three Preludes and Tansman's Barcarolle and Dance. An expansive work by J. Manen, Fantasia-Sonata, seemed dull and formless, and was saved only by the artist's consummate artistry. Mr. Segovia's unique and personal way of turning a musical phrase and his use of highly varied tone colors make each of his recitals an event long to remember.
G. W.

New York Madrigal Society, winners, Debut Award, **Janet Wheeler,** soprano, **Wolfgang Granat,** violist, Mar. 26, A—Janet Wheeler is good to look at, poised, and handles a clear, lovely soprano voice with ease and security. The opening Bach and Buxtehude numbers were convincing and showed thorough training in the Baroque style. In these and also in the Brahms songs Allen Rogers contributed distinguished, musicianly accompaniments.

Wolfgang Granat, violist of the Philadelphia Orchestra, had a fine instrument, and played with good intonation, but the dark quality does not lend itself to solo playing of the type for the concerto by Stamitz. In the Hindemith Sonata, in which Carl Mosbacher played the piano part with skill, Mr. Granat gave us a better opportunity to observe the potentialities of the viola.
G. B.

Frederick Marvin, pianist, Mar. 29, E—The musical world should be very grateful to Mr. Marvin for his fine work in discovering and editing many of the pieces by Padre Antonio Soler, an 18th-century Spanish composer, and in making them known to us in performance. The entire first half of this program was devoted to ten of his sonatas (these are comparable in length and character to the similarly named works by Scarlatti) and to a rich and rhythmically fascinating Fandango. These works, which are to be published by Mills Music Co. and recorded by Mr. Marvin on Decca Gold Seal label, should be of great interest to performers as well as to musicologists.

I was less happy, though, with the actual playing they received. My chief objection was to the percussive tone Mr. Marvin used, for at times the sound that emerged was brutally harsh. In general, he played the piano like a harpsichord, an approach which has many virtues in this type of music, but he did not take full advantage of the possibilities the piano offers for greater sensitivity in phrasing and coloring. However, in soft spots his interpretations were often very appealing; his rhythm was admirable; and he generally projected the contents of the music clearly.

The Beethoven Sonata in E-flat ("Les Adieux"), generally well conceived musically, also suffered because of his tonal roughness, and because his technique, although usually accurate, is often not completely at ease. Also heard were the Symphonic Études of Schumann.
R. S.

Ethel Colt, soprano, Mar. 31, A—Flowers and applause greeted Ethel Colt who returned to the recital field with much to commend in vocal ability and artistry. The program chosen by this interesting singer was unique and held the audience's attention throughout. Featured numbers were Ernest Bloch's "Sleepwalking Scene" from "Macbeth" and Leonard Bernstein's "What a Movie" from "Trouble in Tahiti," vastly amusing and atmospheric. Miss Colt was able to make the aria from "Le Billet du Loterie" outstanding, although it is not one of our favorite airs. The opening group of Purcell, Mozart, and Gluck, plus the following lieder of Schubert, showed the lovely timbre of the soprano's voice, which has gained in range and size without losing flexible ease and the color sensitivity which distinguished her recital of four years back. The voice flows well in the more conservative songs, but Miss Colt is not afraid to list the contemporary. She offered beautiful

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singing in a fine group by Ned Rorem, Carlisle Floyd, Celius Dougherty, Aaron Copland and John Duke. In fact the personality of the artist lighted up as she warmed into interpretation. John Ranck was an excellent accompanist. M. C.

Peter Yazbeck, pianist, Mar. 31, E—As is so often true of young artists making their debuts in a major N. Y. concert hall, the psychological strain marred what should have been a truly auspicious occasion. Mr. Yazbeck is an intelligent artist, possessing a mature grasp of his instrument and seemingly good technique. However, in all of the works performed, the tempos were extremely erratic and the performer's hands simply refused to stay on the keyboard. The Mendelssohn Phantasie (Op. 28) was played much too fast, with many notes accentuated too forcefully. Liszt's fiendishly difficult Sonata in B minor was raced through as if the Furies were pursuing the artist. In the opening *Adagio Cantabile* of Beethoven's Sonata (Op. 78) one could see that Mr. Yazbeck is a far better performer than most of the previous playing gave evidence. In spite of this fine moment, the pianist quickly returned to his supersonic pace with the resulting obscuring of the musical line and creating technical problems that should normally be non-existent. H. G.

Henri Deering, pianist, Apr. 1, E—A Deering recital is anticipated with pleasure. This experienced artist programs music instructive in content, played with clarity of detail and expressive dynamics. Opening with the Bach French Suite in G major, Mr. Deering continued his list with the Beethoven Sonata in B-flat, sonorous in tone and finely projected. Groups of seldom heard Fauré pieces, several of the Debussy compositions, and the final Chopin selections opened vistas of interpretative scope and gave the pianist opportunity for color and tone contrasts. Spirited playing distinguished the works of the more romantic school, especially the B minor Concerto of the final group. M. C.

Sidor Belarsky, basso, Apr. 2, E—Sidor Belarsky, Russian-born basso, presented a recital at Town Hall, singing a program consisting of the "Catalogue" aria from "Don Giovanni," "Infelice" from "Ernani," the "Prince Gremin" aria from "Eugene Onegin," Prince Galitzky's aria from "Prince Igor," and traditional songs and works by, among others, Stradella, Rubenstein, Mussorgsky, Jasinowsky, and Wagner.

Mr. Belarsky sang with earnestness, artistry, and general expressiveness. His voice, of substantial volume and exceedingly dark hue, was used significantly in a well-controlled legato line and vocal uniformity throughout an adequate range, although the scope of coloring of tonal moods demanded by the wide variety of programmed numbers was extremely limited. Works of a sombre, tragic, and meditative nature, particularly those of Jewish and Russian origin, afforded an excellent medium for the singer's temperament and vocalism. To Glinka's "The Midnight Review" the basso gave impressive interpretive effects.

Ivan Basilevsky was the capable accompanist. L. C.

Aristo Artists, Apr. 7, A—Aristo Artists, in their eleventh season, presented four young vocalists in a joint recital. The singers were Rose Marie Jun, soprano from Iowa; Eleanor Pudil-Anop, contralto from Ohio; Charles Broadhurst, tenor from Kansas; and Ernest Anderson, baritone from Seattle.

Although the general average of the afternoon's concert was a high one, the performances were of varying quality. Mr. Broadhurst revealed a pleasing tenor voice of relatively small proportions, which he used with great fluency and artistry. His singing of the "Il mio tesoro" aria showed a command of quiet, flexible, legato vocalism, with the ability to spin out effectively long, sustained phrases. He also gave pleasant interpretations of songs by Wolf, Fauré, Barber, and Edmunds, at times marred by a too sentimental approach.

Miss Jun exhibited a voice of appealing quality with a slight tendency to constriction in the upper range, a splendid stage personality, and an impressive interpretive ability and musical imagination, which made possible discriminative styling of her numbers. Her rendition of the Debussy songs was highly commendable.

The agreeable contralto voice of Miss Pudil-Anop, which reflected considerable power and adequate range, was used effectively in songs of Brahms and Schubert. At times the demands of the "Gerechter Gott" from Wagner's "Rienzi" seemed to provide a few instances of vocal strain for the contralto. Miss Pudil-Anop is a sincere and musically intelligent artist.

Mr. Anderson possesses a baritone voice of generally pleasant quality and volume, which he used energetically. He projected his arias and songs with interpretive adeptness, although occasionally the lack of vocal dynamics left something to be desired.

Operatic duets and the Benedictus from Mozart's "Missa Brevis," sung by all four artists, completed the program. Alice Wightman was a sympathetic and musicianly accompanist. L. C.

Rafael Puyana, harpsichordist, Apr. 8, E—What a pleasure it is to attend the local debut of a young and comparatively unknown artist without having to make apologies for the usual deterrents to success that such an occasion so often precludes. Mr. Puyana breezed through familiar as well as rarely heard literature for his instrument with self-assurance and the technical accomplishment, sensibility, and taste of an artist with decades of performance behind him. In works by d'Anglebert, le Roux, Peerson, Picchi, and Besard, Mr. Puyana's playing was all delicate grace, and demonstrated his expert knowledge of the suitable registrations for each piece to maximum effect. The courtly elegance of William Byrd's "La Volta" was displayed with all the pomp and color suitable to such a work; in John Bull's "The King's Hunt" one could almost visualize the royal horses galloping (gracefully) after their prey.

In the "weightier" works on the program, Bach's A minor Partita and three sonatas by Domenico Scarlatti, Mr. Puyana proved himself at least the equal of any performer on this instrument. The Bach was treated with a profound appreciation for its contrapuntal mastery and quick alternations of mood.

The concluding Scarlatti sonatas gave the most convincing proof of Mr. Puyana's superbly developed gifts. These works, miniatures in length and titans in content were played with the latinate passion that is requisite to comprehending Scarlatti's stature as a man who synthesized the genius of the Italian baroque with the more elemental folk rhythms of Spain. Mr. Puyana has the rare ability to produce power on his delicate instrument without destroying the clarity of a

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musical line or using pianistic techniques unsuited to the harpsichord. A justifiably enthusiastic audience called Mr. Puyana back for three encores. There can be little doubt that the slender ranks of master harpsichordists have received a worthy new addition. H. G.

Jennie Tourel, mezzo-soprano, Apr. 10, E—Miss Tourel's reputation for remarkable interpretative powers could only have been enhanced from her recital this evening. It seemed to us that especially in the upper reaches of her voice she was in the best voice ever. She so obviously comprehends the composer's intent and varies her interpretations from composer to composer and from song to song.

The artist opened her concert with the demanding solo cantata "Arianna a Naxos" by Haydn. This long and difficult work is marked by considerable Mozartean influence. Then followed the complete Schumann "Liederkreis." Pairing the two difficult works in the first half of her program made for a *tour der force.* In the Schumann cycle one was particularly aware of the artist's ability to change mood with rapidity. In the second half of her program she presented songs which have made her famous and, in some cases, which she has made famous. Her French group included "L'Invitation au voyage" by Duparc, "L'Absence" by Berlioz, "Clair de lune" by Fauré, Ravel's delightful "Nicolette," and Debussy's "Recueillement." Then followed a group of five Russian songs, "Drooping Corn" and "The Pied-Piper" by Rachmaninof, Tchaikowsky's "At the Ball," Cui's "Statue at Tsarskoye Selo," and Dargomijsky's "Love Song." This last is a thing of sheer beauty, and with Miss Tourel's fantastic control, the song became exquisite. Bernstein's, "La Bonne Cuisine, Four Recipes" written for and dedicated to Miss Tourel, concluded the program. These clever songs will doubtless be performed again and again, but we are certain they will never be sung in a more delightful manner. The superb accompanist, Paul Ulanowsky, furnished most sympathetic support. G. W.

Janet Carlson, soprano, Apr. 14, A—Janet Carlson, a youthful, attractive soprano displayed a number of enviable attributes in her Town Hall debut. Her voice is warm and full, obviously well-trained, and to this she adds considerable sensitivity and impeccable diction.

Possibly due to debut nervousness, there was some insecurity, particularly noticeable in coloratura passages in the opening Handel arias and in the Mozart concert aria "Aer tranquillo." Miss Carlson more than made up for this in her second group when she gave stunning readings of five songs by Richard Strauss. Her change of mood from song to song and her fine phrasing were joys to hear. Such superb performances of songs such as "Wiegenlied," "Einerlei," and "Schlagende Herzen" are unique for an artist so young. She turned to the Spanish composer Granados (La Maja y el Ruiseñor from "Goyescas") to close the first half of her program.

The last half of the program was given over to songs in English. Her splendid diction was particularly noticeable in Milhaud's "Five Poems with English lyrics by Rabindranath Tagore." Chanler's "Three Songs From 'The Children'" have a great deal of charm and Miss Carlson expertly interpreted them. She concluded her recital with Marenka's aria from "The Bartered Bride" and Nicolai's recitative and aria of Mrs. Ford, from "The Merry Wives of Windsor," again revealing her beautiful, naturally integrated soprano voice. Leo Taubman was at the piano. G. W.

CARNEGIE RECITAL HALL

Helen Norvelle, soprano, Mar. 17, A—When Miss Norvelle revealed a voice that was rich and beautiful in her first number, Handel's "Oh sleep, why dost thou leave me?" I began to look forward to a very worthwhile program. But unfortunately this initial promise was only partially fulfilled, for the quality of her musical conceptions proved to be uneven.

At her best, as in three French works, "L'Invitation Au Voyage" by Duparc, "Les Papillons" by Chausson, and "Chère Nuit" by Bachelet, she showed that she can sustain line and color smoothly and evenly, and here her singing had style and imagination and a fine evocation of mood. But in Fauré's "Après Un Rêve," which opened this group, she missed the atmosphere completely. Throughout the program, which included arias by Handel and Mozart, some German lieder, and an English group, very effective passages alternated with others less carefully thought out and less appropriate musically.

In fairness to Miss Norvelle, however, I should add that conditions were not ideal for either performer or listener. A well-meaning but noisy audience was distracting throughout the program, and the accompaniments of Jonathan Brice, often quite good, were also much too obtrusive at times. R. S.

Composers Group of New York City, Mar. 19, E—Seven living composers were represented by an omnibus of 14 works performed by 13 musicians in various combinations, plus a mixed chorus—obviously too many people and too much music for fair discussion or full credits. Many of the pieces were touched with harmless innocence, some with intellect, and none with greatness. The most substantial music of the evening was the Suite for Cello and Piano (Op. 66) by guest composer Paul Creston. Cellist Lillian Rehberg Goodman played with skill, effectively rendering the suite's excitement, lyricism, heat, and light. Ethel Glenn Hier's "Carolina Christmas Suite for String Quartet" was professionally made, pleasant, and conventional; four of the five songs by Robert Fairfax Birch were agreeable front parlor music, and the fifth, "Woo Not the World," in a first performance, approached a spiritual in quality. Julius Hijman's Flute Sonata (1949) was intelligent, and rather dull; some choral pieces by Beatrice Laufer, slight but entertaining; and the first performance of "Movement for String Quartet," by Avery Claflin, naturally and spontaneously musical, yet also derivative, echoed Mozart and much of the romanticism that followed him. Many of the performers were superior, and all were capable. K. H.

William Stone, violinist, **Mathilde McKinney,** pianist, Apr. 1, E—The program opened with an uninspired reading of Mozart's magnificent Sonata in E minor (K. 304) in which Mr. Stone's beautiful tone and sure technique were pitted against the rather diffident playing of Miss McKinney. It should be obvious that the piano shares at least equal honors with the violin in most Mozart sonatas. In this the piano should even govern when the violin is at times used as an obbligato instrument. The Sonata (1920) by Ernest Bloch, which followed, proved that Mr. Stone's heart lay more in the complex modern idiom of this composer than in the deceptively simple realm of Mozart. This huge, demonic work was played to perfection by Mr. Stone. His large tone and splendid technique made the listening a truly exciting experience. The driving rhythms were played with flashing brilliance and utter ease. Unfortunately the piano again failed to play its considerable part. Miss McKinney seems too much in awe of the violin, although technically she is certainly up to the music. Mr. Stone is an artist of the first rank and it would please at least this reviewer to hear from him again in the near future, particularly in the contemporary literature for violin. H. G.

Jaro Megasiuk, violinist, Apr. 7, A—Highlighting the Ukranian violinist Jaro Megasiuk's New York debut was the premiere performance of Persichetti's brief but effective Sonata for Solo Violin. The work is compact, and certainly part of its effectiveness was due to the artist's comprehensive reading. The rest of Mr. Megasiuk's recital was given to standard repertoire, including Beethoven's "Kreutzer" Sonata, a Chacone by Vitali, and short pieces by Bartok, Wieniawski, Bloch, and Tartini-Kreisler. Perhaps the least

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effective performance of the afternoon was that of the Beethoven "Kreutzer" Sonata, which was marred by faulty intonation and by lack of design. In some of the short works, the violinist was more convincing. Roman Savitzky supported Mr. Megasiuk at the keyboard. G. W.

Mary Louise Boehm, pianist, Apr. 8, E—Mary Louise Boehm is a musician of intelligence and exceptional technical facility. Although this was her first complete recital in New York, she brought to it the poise and control of one who is familiar with facing an audience. The program included Schubert's Sonata in A major (Opus 120), Schumann's Fantasy (Opus 17), three short sonatas by Soler, and Ravel's "Gaspard de la Nuit."

The most rewarding aspect of Miss Boehm's playing was her generous and reliable technique. She has mastered the art of rapid pianissimo playing, and scale lines rippled from her fingertips with crystalline delicacy. But any fine quality, when overworked, can grow monotonous to the listener, and in the loosely-knit Schubert one longed for a bit of color and a touch of grandeur. The Schumann, too, was carefully, if not imaginatively, conceived. Aside from a few obvious crescendos, the only attempt at nuance was a series of black and white contrasts of *forte* and *piano*. There were moments of lyricism in soft passages, but an almost brittle tone quality in louder sections.

However, the pianist was completely at home with the Soler and Ravel and played them with brilliance and charm. It would be interesting to hear Miss Boehm in a program that shows her formidable talents to better advantage. D. A.

Louise Rood, violist, and **Irene Jacobi,** pianist, Apr. 9, E—This violia and piano duo opened their New York debut recital with a performance of Bach's Sonata in G major that was weak and void of any nuance or color. Miss Rood played the Bach and the following Hummel Sonata in E-flat major in a deadly monotone without spirit, drive, or a pulsating rhythm. A shade of excitement came with the Jacobi Fantasy (1941), but the composition itself is of little musical value and, because of an apparent lack of fundamental form, could have ended at any of a number of places. Following the intermission Miss Rood was a changed person, and her execution of Ernest Bloch's Suite (1919) was idiomatically exciting and colorful. Miss Jacobi's piano accompaniments were, throughout the entire evening, quite lovely. R. H.

David Bean, pianist, Apr. 11, E—Despite some technical failings, Mr. Bean managed to hold his audience throughout his concert. This is doubtless due to the fact that the pianist has a good sense of form and considerable musical taste. In addition to such standard works as the Bach Chromatic Fantasy and Fugue, Schubert's Sonata in A minor and three selections from Ravel's "Miroirs," Mr. Bean played Ginastera's Sonata (1952). The program concluded with "Après une lecture de Dante" by Liszt. We would say that at this point Mr. Bean's musical development has reached a higher plane than has his technical proficiency. G. W.

Rosemarie Rendina, soprano, Apr. 15, E—Miss Rendina sang an interesting recital of sixteen fairly light songs, with the able accompaniment of William Sowerwine at the piano. One might question somewhat the reason for a Carnegie recital for a young lady of Miss Rendina's years, as she is still too young to capture an audience with great vocal achievements. She is at an in-between stage, and it is hopeful that she will gain more technical facilities and a more specific sense of interpretation as time goes on. One often wished for dynamic color or variety. Her higher tones, however, were quite lovely, and we look forward to hearing the talented Miss Rendina again. R. H.

KAUFMANN AUDITORIUM

Music in Our Time, Mar. 24, A—Max Pollikoff, the director of this series, has made a fine contribution to the cause of contemporary composers and their music with these concerts. In view of this, as well as of the problems involved in arranging such a program, and the generally high level of the performances, I regret having to say that this afternoon did not emerge as a satisfactory one.

Much of the trouble lay in the fact that the individual works, David Broekman's Variations on a Theme by Valerius, Ben Weber's Rhapsodie for viola and piano, and Douglas Townsend's Concertino for violin and string quartet, were for the most part terribly serious and, despite differences in technique, similar in general effect, so we never received the stimulation of a change in style or mood. The only one that interested me was the Variations by Mr. Broekman, which had some attractive moments. However, Mr. Townsend's piece (in which Mr. Pollikoff was the soloist) could be improved greatly if it were rewritten to provide the solo violin with a background with more color contrast than that of a string quartet. R. S.

N. Y. Pro Musica, Noah Greenberg, director, Apr. 10, E—New York is fortunate in having as fine a group as Mr. Greenberg's as part of its regular music life. With each season, the ensemble adds polish and finds an increasingly large and appreciative audience in a field that most listeners considered virtual *terra desolata* until a few years ago. Mr. Greenberg therefore serves as more than an entertainer in planning these programs, adding the function of educator in his specialized field, pre- and early baroque music. The imaginative programming of this concert took the listener through a variety of musical forms from the twelfth to early seventeenth centuries. Although every selection on the program had merit as novelty or

music, several works must be singled out as the major listening experiences of the evening. The twelfth-century Frenchman Leonin's "Viderunt Omnes" is a profoundly moving fragment from a Christmas mass, in which the mingling of Gregorian and modern-sounding harmonies makes it one of the masterpieces of medieval music. Another work to be singled out is the sixteenth-century German Melchior Frank's, setting of verses from the Song of Songs. Here is a work of rare beauty that, to my mind, captures the sublime sensuality of the biblical poetry to perfection. The final Monteverdi group, including the magnificent "Zefiro Torina" for countertenor, tenor, and instruments, which was the chronological culmination of the program, displayed Monteverdi's absorption of the music of the five centuries preceding him that was represented in the program.

To single out individuals as the greatest contributors to the concert's success would be senseless. All involved are fine performers and under Mr. Greenberg worked as a fluent ensemble to present a singularly pleasing musical evening. H. G.

HUNTER COLLEGE

Hunter Opera Association, Mar. 28, E —An unusual combination presented by the Hunter College Opera Workshop group in the college theatre, was Puccini's "The Cloak" ("Il Tabarro") and Ralph Vaughan Williams' "Riders to the Sea," both sung in English.

Each of these works deals tragically with death: "The Cloak" presents the consummation of the tragedy on the stage, whereas in "Riders to the Sea" death occurs off-stage. The music and action of the former reveal appealing melodies, the release of pent-up emotions, and convincing dramatic effects. In striking contrast, the score of the Williams' setting to the J. M. Synge text is sensitive, lyrical and introvertive and avoids formal melodies. An atmosphere of impending disaster pervades the scene.

As Georgette in "The Cloak," Helen Trezlie sang with vocal effectiveness and considerable dramatic skill, as did Stanley Kolk in the role of A Vendor of Songs. Ara Adrian, Emanuel Yavne, Marvin Snow, Mary McMurry, Laurence Watson, and the rest of the cast were excellent in the various roles. In "Riders to the Sea" Eleanor Knapp as Maurya gave an impressive singing performance, exhibiting a richness and clarity of tone. Suzanne Der Derian, Betty Terrell, and Carl Armstrong shared prominence in their roles. William Tarrasch conducted the orchestra with authority and sympathetic consideration for the vocal elements involved. The well-planned staging of both operas was under the direction of Rose Landver. L. C.

WISE MEMORIAL HALL

The Oratorio Society of New York, Apr. 11, E—The Oratorio Society of New York was heard in a presentation of Arthur Honegger's "King David" in its last concert of the season, at Temple Emanu-El's Isaac M. Wise Memorial Hall. William Strickland conducted in musicianly fashion the choristers and an excellent group of instrumentalists.

The "King David" score, with its orchestral, rhythmic, and dynamic demands upon instrumentalists and singers, presents a challenge to any body of musicians. These demands were met to the general satisfaction by the chorus and the chamber orchestra, the latter consisting mostly of wind instruments. The choral and instrumental forces gave a well-balanced presentation, the former with an appealing tonal quality and the latter through a most effective range of sonorities and clearness.

The soloists were Valarie Lamoree, soprano, who presented a commendable performance with clarity of vocal tone, which occasionally gave evidence of constriction in the upper range; Thilde Beuing, contralto; and Howard Jarratt, tenor, who sang with conviction, especially in the Psalm "In the Lord I put my faith." The Witch of Endor's incantation was delineated effectively by Jenny Egan. Adolph Anderson's narration at all times was particularly noteworthy for its impressive enunciation and general declamation. L. C.

OTHER CONCERTS

Patricia Neway, soprano, **Joseph Fuchs,** violinist, **Nadia Reisenberg,** pianist, Town Hall, Mar. 26, program of music by Thomas de Hartmann.

Judith Liegner, soprano, Carnegie Recital Hall, Mar. 28.

Renaissance Chorus of New York, Harold Brown, conductor, Y.M. & Y.W.H.A., Mar. 30.

Robert Gerle, violinist and **Julio Esteban,** pianist, Carnegie Recital Hall, Mar. 30.

Wallace Thompson, tenor, Carnegie Recital Hall, Mar. 31.

Ann Moray, Barbizon Plaza Theatre, April 1, program of Celtic folk songs.

Haarlem Philharmonic Society, Lorenzo Alvary, bass, **Zvi Zeitlin,** violinist, Waldorf Astoria Ballroom, Apr. 5.

(Continued on page 39)

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THE NATIONAL SCENE

PHILADELPHIA

■ More than the usual number of new compositions have been heard here in the past several weeks, played by the Philadelphia Orchestra and various chamber groups, which usually include some of Eugene Ormandy's players in their membership.

One local premiere was John Vincent's Symphony in D, conducted by Ormandy. If it's true that people "like what they know," then Vincent's work is a sure bet for popularity, since it begins with liberal helpings of Copland's "Appalachian Spring" and later incorporates part of Tchaikovsky's "Romeo and Juliet," after a nod toward Vaughan Williams. The real feature of this program was Zino Francescatti's superlative playing of Chausson's "Poeme" and the Vieuxtemps Violin Concerto No. 4.

Another novelty, agreeable but not outstanding, was Eugene Zador's "Divertimento." It, too, was overshadowed —by Prokofief's blazing "Scythian Suite" and Tchaikovsky's "Pathetique." A couple of fellows named Smith and Jones featured another program. Mason Jones, first horn, displayed amazing dynamic gradations in Mozart's Fourth Concerto, and William R. Smith, assistant conductor, conducted a straightforward reading of Mendelssohn's "Italian" Symphony with a clear beat, although the first movement lacked flexibility. The Orchestra's own forces also excelled at a Pension Foundation Concert, particularly Jacob Krachmalnick and Lorne Munroe in the Brahms Double Concerto.

Robert Evett's Piano Concerto and Constant Vauclain's Suite for Strings and Piano made good impressions when Paul Olefsky conducted the National Friends of Music Chamber Orchestra. The former (Harry McClure was soloist) has effective and varied dialogue between piano and orchestra; Vauclain's work (Lee Luvisi was at the keyboard) is an intensely subjective, emotional, meditative piece.

Romeo Cascarino's Concerto for Woodwind Quintet and Orchestra has some power, but it did not make a strong impression when premiered by the Philadelphia Chamber Music Society conducted by Herbert Fiss. On the same program was Otmar Nussio's attractive "Rubensiana," describing in tone five famous Rubens paintings.

Louis Gesensway gave a symphonic setting in simple melodic dress to a joyous, dancelike "Suite on Jewish Themes," premiered by the Youth Orchestra of Greater Philadelphia in its annual Academy of Music concert conducted by Joseph P. Primavera, Jr.

■ Heitor Villa-Lobos was honored by the Philadelphia Little Symphony Association, which played a program of his compositions and gave him a scroll honoring his 70th birthday. Villa-Lobos said that he has lost count of the number of his compositions—"more or less thousands." He admitted that his "Doll Suite," played by Malvina Leshock, pianist, "is for big children. All in America are big children."

■ Britten's "Les Illuminations" proved a series of evanescent moods and profound vignettes as presented by the New Chamber Orchestra of Philadelphia, with Nicholas Harsanyi conducting and his wife, Janice, as the gifted soprano soloist.

■ Antonietta Stella as Leonora and Irene Dalis as Azucena scored in their local debuts, when the Metropolitan Opera gave a magnificent "Trovatore" marking the centenary of the first opera at the Academy of Music. Jussi Bjoerling sang Manrico with prodigal power. Max Rudolf conducted with fire. Regina Resnik was a seductive and vocally opulent Carmen with the Philadelphia Grand Opera Co., with David Poleri as Don José. Elizabeth Doubleday made a successful local bow as Micaela but Napoleon Bisson as Escamillo had trouble keeping up with Conductor Carlo Moresco's fast pace.

■ The Philadelphia Forum marked "ballet fortnight" with four performances of the Ballet Russe de Monte Carlo and one of the Ballets Basques de Biarritz. The Ballet Russe was better.

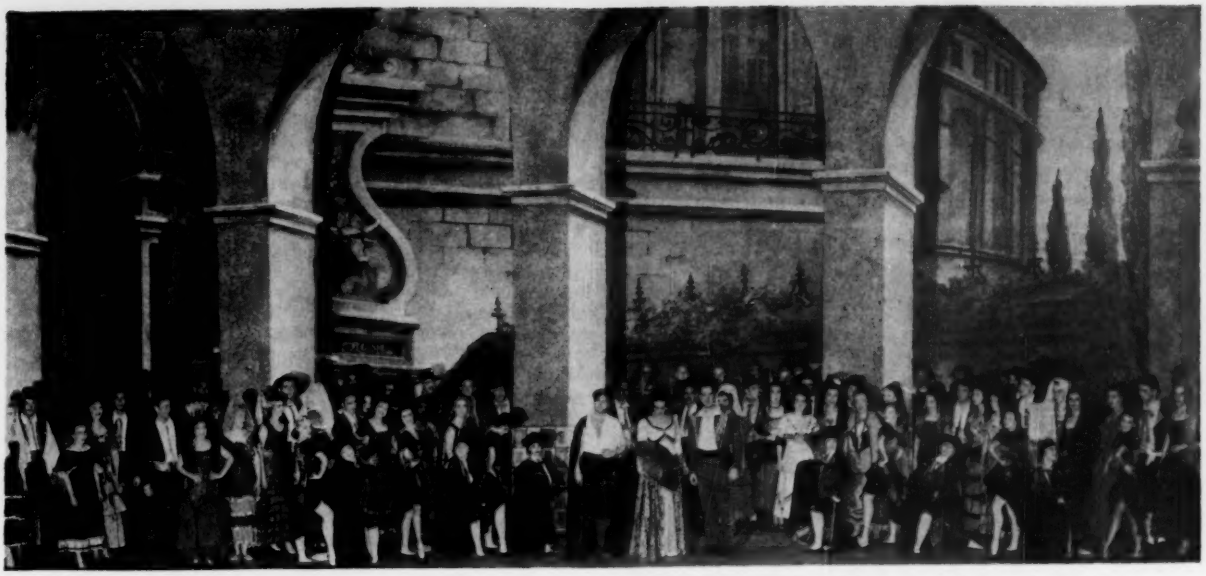
■ Rudolf Serkin touched the heights in his first Academy of Music piano recital (he has appeared there countless times with the Philadelphia Orchestra) on the All Star Concert Series. Other welcome Academy recitalists have been Andres Segovia and Marian Anderson. Berl Senofsky played the violin for the Bala-Cynwyd Community Concert Series.

SAMUEL L. SINGER

20th anniversary of Salinas Community Concert Assn., with DAVID FERGUSON, *president of Community Concerts, Inc., and Salinas officers,* FRED C. JOHANSEN, DR. L. M. KEMPER, MRS. EVERT LINDQUIST, MRS. ROY HOHBERGER, MISS DOROTHY DONAHUE, *and* L. FRANK BAKER.

MINNEAPOLIS

■ Antal Dorati, conductor of the Minneapolis Symphony, appeared also in the role of composer when he presented the world premiere of his dramatic cantata, "The Way of the Cross," at the orchestra's Good Friday night concert. An audience of 4,000 gathered in Northrop Auditorium at the University of Minnesota, the orchestra's home hall, for the occasion. This was somewhat larger than the average symphony attendance.



Final curtain of Tulsa Opera's "Carmen," with principals NELL RANKIN, EDDY RUHL, *and* CESARE BARDELLI.

The Dorati cantata is a setting of a poem by Paul Claudel that combines the story of the Stations of the Cross with contemporary attitudes and French mysticism. The music was composed to the French text, although it was sung here in English.

Besides the orchestra the cantata used a narrator, John Langstaff; contralto Carol Smith and baritone Cornell MacNeil; and the University of Minnesota chorus of 23 mixed voices.

An outstanding feature of the work is the dependence on the chorus for the musical substance and to advance understanding of the text. A few of the choral passages called for speaking or shouting, as at the opening when the crowd is clamoring for Jesus' crucifixion. One long *a cappella* passage was couched in chromatic progressions punctuated by drum rolls. But whatever the requirements of the score the chorus, under Dr. James Aliferis, functioned accurately and expressively.

There are a number of orchestral interludes in which a theme or a mood is developed, but the orchestra largely follows the text quite freely. The many climaxes are achieved by many different means.

Mr. Langstaff, the narrator, who also is an accomplished singer, had to declaim against rather full orchestral scoring at times and did so very well. Miss Smith brought good tone and warmth to her solos, and Mr. MacNeil had easy authority and clarity in the unorthodox assignment. The vocal solos are 12-tonish in feeling, more than recitatives but not arias.

The work as a whole is eclectic in that it uses a multitude of established elements of musical vocabulary, many of which are quite modern. The contemporary elements establish bold accents and effective climaxes, but the dramatic aptness keeps the average modern music-hater unaware of just how modern the score really is.

Four recalls to the stage for conductor and soloists, and a standing ovation marked Dorati's public's acceptance of this major effort.

NORMAN HOUK

TULSA

■ The Apr. 11 and 13 performances of Bizet's "Carmen" were a magnificent achievement for Tulsa Opera. An integrated, spectacular presentation, with fine orchestra, beautiful scenic designs (from the Peter Wolf Studios in Dallas, Tex.), and expert staging supported a rare combination of professional and local singers, to thrill the sold-out houses of applauding listeners. Including the student matinee, which brought 3000 youngsters in busses through a late spring blizzard to the auditorium, more than 9000 persons heard the evening and afternoon operas. Nell Rankin, a tigerish, seductive gypsy, with Eddy Ruhl, "the finest tenor Tulsa Opera has yet presented" (Tulsa World) as Don Jose, and handsome, suave Cesare Bardelli as the Toreador headed the artist roster. There was a pretty-voiced Michaela in Jean Marie Moynagh; George Tallone and Roy Urhausen (who won special acclaim as Escamillo in the student performance) added to the impact of the drama. Spirited singing was offered by Marcelle Bolman, Ruth Thorsen, and Richard Bird. The orchestra fully achieved the atmospheric beauties of the score; woodwind, flute, and brass sections were of high standards. Excellent control was maintained by Gerald Whitney as musical director-conductor. Once again we pay tribute to the initiative and balanced staging of Anthony Stivanello, who skillfully amalgamated local and imported talent and the well-trained chorus and dancers. In a few years Tulsa Opera has grown from a pleasant operetta organization to a civic force in Tulsa cultural life.

(Details and other pictures will appear in the July issue of *Musical Courier*.)

CHICAGO

■ Plans for Lyric Opera of Chicago's seven-week season, opening Oct. 11 with Verdi's "Otello," become increasingly interesting as new operas are added. The repertoire thus far announced includes: "Otello," with Del Monaco, Renata Tebaldi, and Tito Gobbi, with Tullio Serafin conducting; Puccini's "Manon Lescaut," also under Serafin's direction, with Tebaldi, Bjoerling, and Donald Gramm; Giordano's "Andrea Chenier," with Tebaldi, Del Monaco, and Gobbi (the conductor to be announced); Ponchielli's "La Gioconda," with Eileen Farrel (making her Chicago opera debut in the title role), Richard Tucker, and William Wilderman, with Serafin conducting; and Verdi's "Don Carlo," starring Boris Christoff (making his Chicago debut), Anita Cerquetti, Gobbi, and Wilderman, with Solti making one of his several conducting appearances of the season.

■ Subscribers to the Chicago Symphony Orchestra concerts were afforded further reason for pride in Fritz Reiner and his virtuoso orchestra by the concerts at season's end. The final concert included Brahms' Symphony No. 1, played on the grand scale, with its vast depth and beauty eloquently exposed. Preceding the Brahms was a first performance here of Wallingford Riegger's bright, infectious "Dance Rhythms," and a suite from Stravinsky's "Petrouchka," given a wonderfully lucid and imaginative reading.

Earlier concerts gave us Serkin, who with Reiner and the orchestra perfectly en rapport, dedicated himself to a most profound and spiritual performance of the Brahms B-flat major Concerto and the Beethoven G major.

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In other programs, Reiner paid tribute to Sibelius (Symphony in A minor), Mozart, Strauss, Goldmark, and Rachmaninof.

Reiner has fulfilled all of the promise hoped for during his four-year reign, and it is with a great deal of pride and pleasure that the orchestra's 67th season is anticipated under his leadership.

The Saturday evening concert of Mar. 23 was of particular interest for the first solo appearance here of Victor Aitay, the orchestra's excellent assistant concertmaster. Mr. Aitay's way with the Glazounow A minor Concerto was that of a first class virtuoso, who needs only more frequent solo appearances and perhaps a little more *sang froid* to overcome an occasional nervousness. Withal, Mr. Aitay invested the work with vibrant tone, elegant style, and remarkable technical execution, which won him repeated recalls to the stage.

■ The past fortnight brought Orchestra Hall recitals by favorite artists in return appearances, Peerce, Malcuzynski, Brailowsky, Gorin, Leontyne Price, and Alyne Dumas Lee; and by those making their Chicago recital debuts, Jorge Bolet, Cuban pianist, and the Chinese baritone, Yi-Kwei Sze, both of whom were heard last season with the Chicago Symphony Orchestra.

The ingratiating Mr. Yi-Kwei Sze, with the assistance of the unexcelled pianist-accompanist, Paul Ulanowsky, made a distinctly successful first recital appearance. His voluminous, resonant voice of considerable beauty and wide capabilities (despite its noticeable lack of mezzo tints) made a splendid impression in arias of Handel and his artistic delivery of the Schumann cycle, "Dichhterliebe." The singer gave dramatic point to Mussorgsky's "Songs and Dances of Death," which, though losing some strength in English translation, were stirringly projected by Mr. Yi-Kwei Sze. A uniquely valuable portion of the program was comprised of Chinese and American folk songs.

Jorge Bolet, substituting in the Allied Arts Sunday piano series for the ailing Solomon, presented a program composed chiefly of works of the virtuoso school, and proved himself more than adequate to their stringent technical demands. Opening with the Haydn "Andante con ariazioni" in F minor, which he played with great clarity and tonal beauty, he proceeded to the Liszt B minor Sonata, Sonata by Ginestra (1952), Preludes in F minor, F major, and G-flat major by Rachmaninof, and the Prokofief Toccata.

To this reviewer, the Liszt sonata has long been a work to be endured, but the endurance in Mr. Bolet's performance bordered on pleasure. Not only were there great masses of torrential sound, but also passages of utmost lyrical beauty, delicacy, and finesse. Mr. Bolet's techhnical command was also in evidence in the Ginestra Sonata, and lyrical beauty and musicality of concept marked his playing of the Rachmaninof works. And, the Prokofief Tocatta sounded like music, instead of a towering exhibit of pianistic gymnastics. Mr. Bolet responded to demands for encores, closing with a sparkling performance of Mendelssohn's Rondo Capriccioso.

Malcuzynski and Brailowsky, heard often here, remain outstanding Chopin interpreters, as revealed anew at their recent recitals given a week apart on the Allied Arts Music Series. Both Malcuzynski and Brailowsky featured works of Chopin in major portions of their programs, which had further in common, Prokofief Sonatas Nos. 7 and 3, respectively.

Jan Peerce, always a special delight to his audiences vocally, is less satisfying to us in recital than on the opera stage; his programs comprise more operatic than recital literature.

Leontyne Price, equally at home on the opera and concert stage, displayed her rich voice, versatility, musicianship, and understanding of various styles throughout her recital of Handel and Mozart, Strauss, Chausson, and Hahn, Giordano, and a final group of spirituals.

Alyne Dumas Lee, an equally discriminating program builder, with Lionel Lile at the piano, delivered cantatas by Buxtehude and Schütz with religious fervor and a wealth of tonal beauty, which she gave also to lieder of Schumann, Brahms, and Strauss and songs of Bachelet, Lalo, Debussy and Hindemith. A group of spirituals, which we could not hear, closed the program, extended by encores.

Igor Gorin's exceptionally fine voice, his warmth, and his enthusiasm made his recital a particularly enjoyable event. One only wished that there had been a blending of the artist's easily handled fortissimi and exquisite pianissimi to obviate dynamics often too pronounced. Dvorak's Biblical Songs, thrillingly delivered, were a standout on Mr. Gorin's fine program.

DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ As we approach the close of our official Symphony season there seems to be a steady crescendo in the exciting caliber of the consistently excellent programs throughout the year. Certainly the majestic performance of the great Verdi Requiem Mass under the baton of George Szell, must be counted among the experiences of a lifetime. Those who worship at the separate shrines of oratorio, opera, symphony, the lyric stage, or drama find everything combined in this stupendous creation of genius. The 200-voice chorus prepared by Associate Conductor Robert Shaw ran the gamut of expressive artistry in its subtle and varied shadings. And George Szell drew the utmost from the orchestra to compliment and support the entire structure. Among the soloists the glorious soprano of Eileen Farrell

soared to heavenly heights—certainly since Flagstad there has been no American soprano of like caliber. Likewise, Nell Rankin's beautifully vibrant vocalism was profoundly moving in her exalted interpretation of the text. Nicola Moscona, with his richly hued bass so well known and beloved here from his annual Metropolitan Opera appearances, and Richard Tucker, with his ringing tones, rounded out a quartet that will long be cherished. Ovation followed ovation from an audience loath to tear itself away from an overwhelming experience.

■ There can be no doubt that a sort of feverishh expectancy surrounded the appearance of young Glenn Gould as soloist with the Cleveland Orchestra. No more than five minutes of playing was necessary to establish that the young man has a phenomenal pianistic talent. In a work so utterly devoid of exhibitionism as the much neglected B-flat major Concerto of Beethoven, Glenn Gould entirely captured its character; his amazing finger technique was superb and his wonderfully adaptable flexibility of mood and interpretation was altogether thrilling. And what a charming, simple boy he turned out to be; we saw nothing of the freakishness stressed in the publicity releases. We are looking forward to hearing this artist at greater length. As he slouched onto the stage and sank into his chair, who could have foretold the wondrous beauty of his interpretation?

In fact the entire program was of exceptional interest. The "New England Triptych" by William Schumann, a symphonic work in three movements, amply carried out in style and sound the suggestions of the subtitles: "Be Glad Then, America," "When Jesus Wept," and "Chester, a Church Hymn." The latter was adopted by the Continental Army as a marching song in the days of the Revolution. Mr. Schumann has found his inspiration for this symphony in the spirit of the music of William Billings. This is music of great appeal and fascinating construction. It was heartily applauded by the audience. Weber's "Oberon" Overture, a gem to be relished, and Richard Strauss' "Death and Transfiguration" in an emotion-packed performance, respectively opened and closed this fine program.

■ The great Metropolitan Opera Company, housed in 16 railroad cars, rolled into Cleveland's Union Terminal today for the thirty-second consecutive season. An eager throng welcomed old and cherished friends among the stars and staff and escorted them to their various hotels. Ticket demand has been heavy and there will be at least four sold-out houses among the 8 performances. Greatest interest seems to be in the appearance of Renata Tebaldi in her debut here in "Tosca" and "Traviata." Somehow the once magic name of Lily Pons failed to exert its drawing power of former years for her opening night performance in "Lucia di Lammermoor"; it did not result in a sold-out first night as in other times, although the memory of the diva's stunning performance of this classic 8 or 9 years ago still shines. In view of the sad fact that a coloratura voice is short lived, it is pleasant to record that Miss Pons has enjoyed the use of her brilliant coloratura for a remarkably long period of time; her 25th anniversary at the Metropolitan attests to that. But now time takes its toll, and it was a somewhat painful experience to witness her struggle to approach those cruel high tones, in which the role of Lucia abounds and which eluded her cruelly. However, her stage presence is as pleasing and charming as ever and no doubt accounts for much of the applause showered upon her by 7000 opera fans. Ettorio Bastianini's powerful baritone was well suited to the role of Lord Ashton and Jan Peerce as Edgardo gave his famous and well-known characterization of the part. Cleveland's own Thelma Votipka always delights her home city with the rich warm voice that gains in lustre with the passing years. Giorgio Tozzi, new to Cleveland, gave fully of his pure voice, rich and mellow in timbre. Fausto Cleva conducted efficiently and at times held the orchestra in check to allow Miss Pons' voice to be heard. Staging and costumes were colorful and adequate. Of the entire repertoire, more in the next issue.

ROSE WIDDER

CINCINNATI

■ Cincinnati was happy to hear its symphony orchestra again after its long absence on a tour that resulted in many extremely flattering press reviews. To celebrate the orchestra's return to the regular subscription series on March 29-30 conductor Thor Johnson led off with a vigorous reading of the Academic Festival Overture of Brahms.

This was followed by the U. S. premiere of the Sixth Symphony of Denmark's neglected Carl Nielsen, whose work is known mostly through recordings. There can be no doubt that Nielsen was a symphonist of first rank. It might have been wiser to introduce him to Cincinnati by one of his more closely integrated symphonies, rather than by one of an episodic nature, but we are grateful to have had him at all. Thor Johnson had prepared the orchestra well for this premiere, and the result was a thoroughly satisfying one in projecting the composer's rather dim view of the society about him.

Zino Francescatti closed the concert with a relaxed and honey-toned interpretation of the Beethoven Violin Concerto, a performance that came as balm to the ears and to the spirit. An artist of first magnitude, Francescatti brought light into the troubled image of the world that Nielsen had just conjured up.

During the following week-end's concerts, Cincinnatians again had an opportunity to enjoy the solo performance of the orchestra's concertmaster, Sigmund Effron. His lively performance of the solo passages in the Mozart "Haffner" Serenade and the beautiful tone he brought from his instrument were much admired, as was also his earnest musicianship. Of the Tchaikowsky Fifth Symphony, which occupied the second half of the program, Thor Johnson gave a reading that, although familiar, never fails to attract because of its sincerity and audience appeal.

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of live symphonic presentations, are now an established part of the effort for better community and public relations of the Cincinnati Symphony Orchestra. Although the attendance at the Norwood High School Family Concert of Mar. 24 was not as good as some other programs of a similar nature would have led one to expect, the audience was most appreciative of the orchestra's offerings, most of which were on the lighter side. The audience was especially demonstrative toward the singing of the "Pagliacci" Prologue and "Old Man River" by Edgar Keenon, a young baritone whose voice of wide range and beautiful quality indicates fine things for the future. The playing of the Saint-Saëns *Havanaise* by Kyung Soo Won, a talented violinist from Korea, was also warmly applauded.

■ The fleet fingers and sensitive temperament of Maria Tipo closed the current series of the Cincinnati Matinee Musicale Club on Mar. 21 with a piano recital that was high on the list of the season's best. Her Scarlatti was a delight of classical clarity, her Beethoven "Waldstein" Sonata a vivid unfolding of passionate emotions, her Schumann *Davidsbündler Dances* intimate and revealing. This was Miss Tipo's second successive appearance with the Cincinnati Matinee Musicale, a return engagement that was literally the result of popular demand. The gifted pianist has made enormous strides, even beyond the phenomenal success of her local debut last year.

■ On other Cincinnati concert stages the Little Singers of Paris were delightedly received on Mar. 25 in a varied program selected to demonstrate their extreme versatility, from Palestrina onward; the LaSalle Quartet, on Mar. 19, just as versatile, played a program of Haydn, Hindemith, and Brahms with their usual attention to detail and fine cooperative workmanship; the patrons of New Music continued their valiant efforts for the contemporary composer on Mar. 27 by presenting world premieres of a Sonata for Piano, Five Songs to Poems of e.e. cummings, and a Sonata for Cello and Piano by the Cincinnati composers, respectively, Felix Labunski, Charles Hamm, and Henry Humphreys. LOUIS JOHN JOHNEN

DALLAS

■ Pianist Gina Bachauer, an artist whom Dallas audiences consider an absolute necessity every season, read the Rachmaninof Concerto No. 3 with the Dallas Symphony on Mar. 11. Her artistic success was emphatic and her playing was, as always, singularly meaningful to local music-lovers. Alec Sherman, her husband, was guest conductor. His conducting of Weber's "Euryanthe" Overture and the Vaughan Williams Symphony No. 8 was appreciated for its cogency and drive.

A St. Patrick's Day DSO special concert styled "Opera Once Over Lightly" had as commentator Reuben Bradford, the witty author of the resumes known by the same title. Lois Townsend, Gloria Turquette Brydon, R. G. Webb, and Harry Wayne assisted the orchestra in presenting operatic excerpts for Mr. Bradford's trenchant attention.

JACK HANSEN, *concert pianist, winner of the* 1956 *Society of American Musicians contest, plays his Orchestra Hall award recital May* 5 *on the Allied Arts Piano Series. He will play the Shostakovitch Concerto with the Chicago Chamber Orchestra at its final concert, May* 26.

Jose Iturbi drew the largest and perhaps most explosive concourse of the season to hear him play the Grieg Concerto on Mar. 18. The public was wise to come, for it witnessed an astonishing revitalization of a fatigued piece of music. Iturbi approached it with the utmost reverence, and the result was enchanting. The remainder of the program consisted of an underdone Dvorak Symphony No. 4 and, to the great credit of Conductor Walter Hendl et al., a highly satisfactory resolving of all the difficulties resident in Stravinsky's "Le Sacre du Printemps."

At Temple Emanu-El on Mar. 23, the DSO played a concert for the benefit of Samuel Isaacson, a permanently incapacitated former member. About $6,000 was raised for a worthy cause. Maestro Hendl himself performed the Mozart Piano Concerto in D minor (K. 466); Richard Blum, principal violist, served as soloist in the Handel Concerto for Viola in B minor. The Bach Suite in D and the Haydn Symphony No. 99 also were heard.

The DSO terminated its season on Mar. 25 with as fine an evening's work as it has been capable of this year. The program comprised the Mendelssohn Symphony No. 5 and the Mahler Symphony No. 5.

■ A new series of programs at the Dallas Museum of Fine Arts was inaugurated on Mar. 29 with a chamber

(*Continued on page* 39)

THE INTERNATIONAL SCENE

PARIS

■ After the triumphant premiere at the Opéra of "The Martyrdom of Saint Sebastian," the Opéra Comique proceeded to cover itself with glory by introducing to its repertoire the last opera by Richard Strauss, "Capriccio" (in two acts). The score is rich in musical invention and of exceptional delicacy. Jeanne Segala in the role of the countess was perfect. I also want to mention the tenor Jobin, Suzanne Juyol, and the excellent singers Michel Roux and Massard. The French version was done by the composer and the musicologist Gustave Samazeuilh. Professor Rudolf Hartmann, director of the Opera in Munich, was the excellent stage director. At the conductor's desk was the young Georges Prêtre. He interpreted the work with all its orchestral beauty, never covering the voices.

The Comique staged this gem with the greatest taste. The premiere was followed by an elegant reception in the lobby of the theatre in honor of the family of Richard Strauss, who were received and introduced by the Minister of Education and Fine Arts, and the administrator of the Opéra, Mr. Hirsch.

A few days after this memorable performance, the Opéra presented a new production of the "Chevalier a la Rose." There are few scores as beguiling as this. The interpretations were perfect. Régine Crespin was a noble Maréchale, in stature, movement, and vocal delivery. Suzanne Sarroca was a beguiling Octave, the living picture of youth and gifted with a heartwarming voice. The Hungarian bass, Lorenzo Alvary of the Metropolitan Opera, assumed the role of Baron Ochs for four performances. He knows his part perfectly and has a voice of great sonority.

Physically, Janine Micheau is not Sophie, but she sang with extraordinary mastery and her duet with Octave was a miracle of grace. The staging was alive and tasteful. All the secondary roles were well cast, especially a new tenor of importance, Alain Vanzo. The new costumes by W. Jedrinsky were admirable, but I didn't care much for the setting of the second act, the palace of Faninal, which in my opinion was too cumbersome. The orchestra of the Opéra, under the baton of Louis Fourestier, played as always with the greatest success.

■ Important premieres took place at various concerts. The National Radio Orchestra presented "Te Deum" by Henry Barraud, director of the French Radio. This work, which was premiered last summer at Venice, is inspired by the polyphonistes of the 13th century. Although quite austere, it has a secret fervor that comes from the heart. Without following any preconceived system, the composer uses the tonal, atonal, and modal methods, to achieve a total effect that is very moving. The composer, choir, and the conductor Charles Brück were heartily applauded.

LORENZO ALVARY, *Metropolitan Opera basso, as Baron Ochs in the Paris Opéra production of the "Chevalier de la Rose," with* RÉGINE CRESPIN *as Marschalin. Mr. Alvary was the only non-French member of the cast.*

The same orchestra, this time conducted by the Belgian, Franz Andre, presented the premiere of "The Death at Basel," an oratorio for chorus, soloists, and declamation, by Conrad Beck, Swiss composer. The work is based on an ancient Basel chronicle that relates the horrors of an earthquake in which almost the entire city perished in the 14th century. The music is rather somber but very effective.

Italian music also came to the fore. The Radio, again under the baton of Marcel Couraud, gave an excellent performance of the "Choir of the Dead" by Goeffredo Petrassi. Inspired by the dialogues of the poet Leopardi, the work is written for male chorus, three pianos, brass, double-bass, and percussion, an instrumental combination that created a rather fantastic impression. The young Chamber Orchestra of Pierre Menet, which always offers interesting programs of unknown music to which it devotes much care, offered the "Little Concerto for Muriel Couvreux," a suite for small orchestra by Dallapicolla from among his first works when he was not yet devoted to twelve tone music. It was a great success.

The famous conductor Igor Markevitch was engaged for five successive concerts by the Lamoureux Orchestra. His manner, which is at the same time refined and straightforward, brings out the grandeur of the ensemble and at the same time balances the details of the score. One noticed this particularly in the Brahms First Symphony and "The Choephores" by Milhaud, in which he expressed magnificently its savage grandeur.

■ Turning to recitalists, I would like to mention an evening of unsurpassable beauty offered by Peter Pears and Benjamin Britten, who beyond a doubt are the most distinguished song and piano duo one can meet nowadays. They presented "Winter Words" (Hardy) and "Folk Songs" by Britten.

■ Last hour news is the re-opening of the Theatre of All Nations, an international organization that will function for four months at the Theatre Sarah-Bernhardt. Since 1954 it has organized in Paris a spring international dramatic season, which is supplemented by an opera season. This year ensembles of the entire world will succeed each other until the end of July. The National Opera of Belgrade opened the season with two performances of "Don Quixote" by Massenet and two ballet evenings. "Don Quixote" was chosen both to honor French music and to allow the extraordinary bass Miroslav Cangalovic to sing the role created especially for Chaliapin. It was a perfect success vocally and histrionically. Cangalovic is a powerful and moving Don

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Quixote. One can say the same for the Sancho Panza of Zarko Cvejic, and Biserka Cvecic showed her superb contralto as Dulcinee. The staging, simple but effective, was by Mladen Sabljic. The orchestra under the subtle and firm leadership of Oscar Danon left an unforgettable impression.

German ensembles follow, and in July the U.S.A. will present O'Neil's "Long Day's Journey Into Night."

SUZANNE DEMARQUEZ

MONTREAL

■ Probably the biggest musical news in Montreal during the last few months has been the development of plans for a concert hall. At present the Montreal Symphony Orchestra series is given in a school auditorium (Plateau Hall), and the Montreal Opera Guild does its best in a theatre with poor acoustics, limited accommodation, and inadequate facilities. Touring companies of opera and ballet are obliged to play either in The Forum (a 15,000-seat hockey arena) or a large, brassy movie theatre.

Newspaper files show that Montrealers have been complaining about this situation for more than a hundred years, and the issue has become so important that it has become a political football. Mayor Jean Drapeau of Montreal promised to build a concert hall in 1954. Premier Maurice Duplessis of the Province of Quebec made a similar promise in 1956. Strained relations between the municipal and provincial governments have done as much as anything to hold up the project. After much shilly-shallying on both sides, a committee representing the province, city, and private donors was formed and the charter signed in April by Duplessis. The committee is now empowered to accept funds, acquire land, and build. One of the figures released for the probable cost of the hall was around $8,000,000. An excellent site has been chosen, and things seem to be moving. But most Montrealers have become so skeptical that they won't believe in the Concert Hall until it opens its doors.

■ The musical life of the city has continued, however, in its improvised quarters. In this city music seems to receive much more support than any other of the arts, possibly because it does not involve the English-French language barrier, which makes unified support for the theatre impossible.

In spite of the inadequate auditoriums, both the number of concerts and the attendance have risen encouragingly over the past year. But the New York managers find little comfort in the increase since it is largely a local affair; Canadians are becoming less self-conscious about their own musicians. Because of the great publicity earned by such Canadian-born musicians as Lois Marshall, Maureen Forrester, Glenn Gould, and George London, Canadians are more willing to listen to native talent. Gould, Forrester, and London all have made important contributions to the Montreal season. Local chamber music organizations also have acquired a larger public. The McGill Chamber Music Society has been attracting capacity crowds for the orchestra concerts led by Alexander Brott, and the Montreal String Quartet is now accepted with the same attention as that given visiting American and European groups.

Nationalism seems to have very little to do with this rise in interest in Canadian talent; simply, the public has come to realize that being a Canadian does not preclude being a good musician.

■ If the number of imports has not increased during the past season, neither has it dropped. During March and April, the Montreal Symphony gave eight performances under Igor Markevitch, Jean Martinon, and Pierre Monteux. The list of recitalists in the same period included Nicolai Gedda, Rudolf Firkusny, Jean-Pierre Rampal, Robert Veyron-Lacroix, and Ella Goldstein; chamber music groups included thhe Smetana Quartet, the Italian Quartet, the Fine Arts Quartet, the Vienna Octet, and a number of others.

An event of last month deserving special mention was the public masterclass given by Lotte Lehmann as part of the lecture series organized by Dr. Ellen Ballon for the music faculty of McGill University. A dozen Montreal singers volunteered to face not only an audience but Mme. Lehmann, who dealt with their problems of interpretation and stage behaviour with all the grace and charm that distinguished her earlier performances.

The music season ended in mid-April with the final Montreal Symphony concert, in which Eileen Farrell and Martial Singher sang excerpts from Gluck's "Alceste," and Wagner's "Götterdammerung" under Pierre Monteux's direction. The Metropolitan Opera's three-day visit in June, and the opening of the Montreal Festival in July are now the most immediate prospects.

ERIC MCLEAN

LONDON

■ On Mar. 26, the Royal Ballet (formerly the Sadler's Wells Ballet) gave its first performance of *Petrushka*. The original Ballets Russes production has been revived by Diaghileff's *régisseur*, Serge Grigoriev, together with Liubov Tchernicheva. Greatest care has been taken to ensure authenticity in every detail, and apart from the fact that Benois insisted on restoring the act-drop (depicting a snow-covered St. Petersburg) that Diaghileff had originally rejected, there was nothing in the production that would have been new to those who attended the legendary first performance in Paris forty-five years ago. To those whose memories extend only to dim photographs of Nijinsky and monochrome reproductions of Benois' designs, the occasion combined the excitement of a novelty with the gentler consolations of knowing that, even in the ephemeral world of ballet, masterpieces do not die.

Whatever one's feeling about ballet, *Petrushka* is undeniably one of the few dance-dramas that could not, by any stretch of the imagination, achieve the same effect in any other medium. Although the opening Tableau is just conceivable as a large choral ensemble, the effect of the two central Tableaus — which are the most original musically and dramatically — depends to a considerable extent on the inability of the puppets to express their passionate or savage emotions vocally. If they did so, they would somehow become more human and less real. Instead, poor Petrushka, inarticulate forever, becomes supremely eloquent as he batters dumbly against the impregnable walls of Stravinsky's orchestra. The end can only be silence and a pile of sawdust.

It is, I think, significant that some of ballet's greatest successes should have been achieved on the theme of frustration (besides *Petrushka,* one recalls Satie's *Parade* and Stravinsky's own *Orpheus*). Those who are better qualified than I to discuss this production from the balletic point of view have warmly praised Alexander Grant's Petrushka and have expressed their confidence that his interpretation will further grow in stature. Fonteyn miraculously suggests something pathetic, even tragic, in the empty-headed Ballerina. Peter Clegg's Blackamoor has some excellent things, but he is not yet completely sure of the rhythmic shape of the music. Here, I suspect, the conductor could help more.

The Royal Opera House imported Sir Malcolm Sargeant to conduct the first few performances of *Petrushka.* A certain amount of prestige was gained thereby, but little else, I fear. Musically the performance varied between the uninspired and the downright bad. The greater part of the final Tableau virtually plays itself, as Stravinsky's own conducting of it suggests, but the remainder of the work demands a most precise tempo, rhythmic flow, and orchestral texture. At the second performance, which I attended, the rhythm was lax, the balance faulty (especially the concertante piano part, which was scarcely audible), and the tempi were often so slow that Stravinsky's ingenious contrapuntal figuration of static harmony didn't register at all. The orchestration, believe it or not, sounded rather poor. It is only fair to say that the normal Covent Garden orchestra is on tour, and the present group is provisional. But even so, the conductor must take part of the blame.

■ Lately, we have had an opportunity to renew acquaintance with two purely British ballets, the recent collaboration of Humphrey Searle and Kenneth Macmillan, *Noctambules,* and *Job,* the classic masque by Vaughan Williams and de Valois. The theme of *Noctambules* is rather Teutonic — in some respects it recalls Fritz Lang's first Dr. Mabuse film — and Searle's post-Bergian music is an appropriate accompaniment for some inventive and original choreography. Nicholas Georgiadis' menacing sets contribute to the effect of a ballet that is atmospheric rather than profound.

Job, on the other hand, is a very substantial achievement. Nonetheless, it is not hard to see why the work was a failure in America. Without an intimate acquaintance with Blake's illustrations to the book of Job much is lost. (John Piper's sets are surely his finest work for the theatre.) Yet without that acquaintance *Job* should still be impressive to any audience. In our insular way we have fostered the myth that the music and choreography are so exclusively English in inspiration that they must be incomprehensible to a non-English audience. The unhealthy modesty and latent conceit of the idea reflects adversely upon the reputation of the work. In truth, the choreography owes more than a little to the very un-English methods of Kurt Jooss, which bring to it a much greater variety and flexibility. The nobility of Vaughan Williams' score seemed doubly apparent in a programme that also offered the cosmetic charms of Ravel's *Daphnis.* Apart from a dull patch in the final quarter of the work (including an appalling tune that accompanies Satan's overthrow), *Job* is a score of major symphonic stature, and even its weakest parts work well enough in the theatre. I cannot believe that any audience that is willing to make an effort can remain deaf to the music's grandeur, its massive peacefulness and its highly creative violence. English ballet contains no finer or more moving synthesis of music, dancing, and decor, and it is time that the fact were more widely appreciated. Alexander Grant's splendid performance as Satan should go some way to help win this appreciation.

■ Two performances at the Sadler's Wells Theatre of Berlioz' *Benvenuto Cellini* by the Carl Rosa Company (an enterprising touring company) have attracted much attention. This gallant contribution towards a proper estimate of France's greatest and most neglected composer is heartily to be commended.

■ Yvonne Loriod's performance of six of Messiaen's *Ving Regards sur L'Enfant Jésus* at the International Music Association, Mar. 18 was the finest interpretation of a modern work that has been heard in London so far this year. Musically Loriod is to Messiaen what Pears is to Britten, Steuermann to Schönberg or Lenja to Weill — the degree of insight is phenomenal. It is indeed frightening to think what will happen to Messiaen's piano music when Loriod is gone, unless her performances are recorded *in toto* for future study. Her grasp of every aspect of the music — particularly its complex harmonic resonances and its inner counterpoints — is, quite literally, perfect. Everything else she plays, whether it be Albeniz or Debussy or Bartok, is a preparation for the task to which she is dedicated. Variable as she is in other music, I have yet to hear her give a performance of Messiaen that is less than ideal. In this field, her playing is one of the few interpretative marvels of our age.

Three days after her I.M.A. concert, Mlle. Loriod gave a two-piano recital at the Wigmore Hall with the French composer-pianist Pierre Boulez. The concert included one masterpiece, Debussy's *En blanc et noir,* the same composer's pleasant *Epigraphes antiques,* and one novelty, Boulez' own *Structures* for two pianos (Books 1 and 2). As we are shortly to hear a performance of Boulez' cantata, *Le Marteau sans Maître,* I shall delay my comments until a later date.

■ From Boulez to Schönberg is a long step — upwards or backwards, according to one's interpretation. But there was no mistaking the enthusiastic response of an audience that filled the recital room of the Festival Hall on Apr. 5 for a concert featuring a double performance of Schönberg's superb First Chamber Symphony. The conductor was John Carewe, a talented young pupil of Walter Goehr and Messiaen, whose choice of programme — Wagner, Perotin, Schönberg — does him credit. The success of the Schönberg Symphony, particularly after its second and much superior performance, recalls an occasion some months back when Schönberg's *Serenade* was so vigorously applauded after a long and testing concert that the last movement had to be repeated. At neither of these concerts was the audience a "specialist" one. Schönberg is certainly not dead.

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SCHOOL NEWS

By GID W. WALDROP

Yale Educators Evaluate Music Education

Two Yale University music educators and a public high school teacher recently stressed that the state of music is not good in most secondary schools of the nation. Dean Luther Noss, of the Yale School of Music, Keith L. Wilson, director of the Yale Concert Band, and Harold Peterson, director of music at Amity Regional High School in Woodbridge, Conn., listed these "major problems": 1. Music generally has no "real place" in the educational scheme on the secondary school level in this country. 2. There are plenty of school bands but relatively few school orchestras, and particularly are there few school ensembles, small playing groups in which students begin an activity they can continue into adult life. 3. Music activity generally is restricted to participants alone. Even "music appreciation" classes in many schools are actually only side activities of a school band group. 4. Music published for bands and music played in music appreciation classes "is pretty stereotyped," so that consequently many of the best school bands in the country "play pretty poor music." 5. The status of music in a secondary school "invariably comes down to the quality of the music teacher," and there is a notable lack of well-trained music teachers at this level.

The broad indictment of secondary school music education came during a "Yale Reports" radio broadcast Apr. 8 on WTIC, Hartford, concluding a series of four programs dealing with the reasons why Yale is changing its School of Music in 1958 to a completely graduate professional school and strengthening its undergraduate department of music.

Mannes College Commissions Casals Film

"Pablo Casals," the only documentary film of the world-renowned Spanish cellist in which he gives a complete performance of a major work, was commissioned by the Mannes College of Music under a grant from the Eda K. Loeb Fund. Robert Snyder, an independent producer formerly associated with Robert Flaherty, directed and produced the film, which was made in Prades, France, the chosen place of Casals' voluntary exile. Leopold Mannes, president of the College and a personal friend of Casals, saw the need for this type of film for musical education. It wlil be used as an instructional aid at the College.

In the 28-minute documentary, Casals is seen and heard giving one of his inimitable lessons to a student; it concludes with one of his stirring performances of Bach (Suite No. 1 for Unaccompanied Cello), which takes place in front of the altar of the Prades Cathedral. Starting this summer, the film will be released to theatres throughout the country, according to Albert Margolies, the distributor. Because of its educational value, it is now available in 16 mm to schools, churches, and other educational organizations.

The Roth Quartet, now preparing for its 4th Annual Festival Series at the University of California in Los Angeles: CESARE PASCARELLA, *cello;* FERI ROTH, *1st violin;* THOMAS MARROCCO, *2nd violin;* LAURENT HALLEUX, *viola.*

Training Orchestra Established In Philadelphia

To help alleviate the crippling shortage of personnel, which threatens the performance standards of the nation's symphony orchestras, and to provide opportunity for advanced players to develop the special abilities needed for orchestral playing, a Professional Training Orchestra is being formed under the sponsorship of The New School of Music in Philadelphia, according to an announcement by Max Aronoff, director.

Nicholas Harsanyi, director of instrumental music at Princeton University and the Westminster Choir School, and conductor of the Princeton Symphony Orchestra and the New Chamber Orchestra of Philadelphia, will direct the group, which will be open to students of any music school or private teacher, and to teachers themselves, from any part of the country.

First of the weekly rehearsals of the Professional Training Orchestra took place Mar. 30 at the New School of Music, 1738 Pine Street, Philadelphia, and auditions of candidates will continue by application to Mr. Aronoff at the School. A limited number of scholarships will also be offered to advanced players who otherwise would not be able to afford this study.

Boston U Conference on Arts

The first Conference on the Arts at Boston University, which will provide a public forum where leaders from the worlds of music, art, and drama will sit down with sociologists, journalists, philosophers, and others to explore the role of the arts in the U. S. today, will be held in Boston May 3-5, it was announced jointly by University President Harold C. Case and Dean Robert A. Choate of the University's School of Fine and Applied Arts.

Called "The Creative Arts in American Life," the Conference will attract prominent persons from all over the nation to Boston for a pioneer, all-inclusive analysis of the arts in education, religion, the community, and other realms. It will also present outstanding works of contemporary com-

posers, playwrights, and artists. Events already scheduled for the Conference include: the world premiere of an overture by Wallingford Riegger, commissioned for the Boston University Conference on the Arts; the New England premiere of Gian Carlo Menotti's madrigal-fable, "The Unicorn, The Gorgon, and The Manticore"; the New England premieres of works by other contemporary composers, including "Concerto for Orchestra No. 1" by Alan Hovhaness and a controversial opera by Boris Blacher, German composer.

Academy of Vocal Arts Receives Citation

At a recent luncheon-board meeting of the Philadelphia Chamber of Commerce a citation was made to the Academy of Vocal Arts. It was presented by Mr. Robert E. Sessions, president of the Philadelphia Chamber of Commerce, to Mr. Vernon Hammond, director of the Academy, who received it on behalf of the school. The citation reads:

"The Chamber of Commerce of Greater Philadelphia takes pleasure in awarding the Academy of Vocal Arts this citation in recognition of the exemplary contribution of this Philadelphia-founded and operated institution to American music, and the promotion of international good will, by developing outstanding singers of both this country and abroad regardless of nationality, race or creed who might not otherwise be able to afford the necessary training.

The Academy has through its short but memorable history dedicated its full resources solely to the training of unusually gifted singers, admitting them only on a scholarship basis, and producing vocalists whose talents have enriched some of the leading musical organizations of the world. The extending of scholarships to worthy young singers of foreign countries is to be especially commended for the contribution it is making to the encouragement of amicable relations with our neighbors across the seas."

FACULTY APPOINTMENTS

■ The Saturday Consort, a group of Pittsburgh musicians specializing in the playing of renaissance and baroque music, has been appointed to the staff of the University of Pittsburgh department of music history and literature, Dr. John Geise, dean of The College, has announced. The Saturday Consort includes six Pittsburgh musicians in its membership. In addition to Colin Sterne and his wife Roberta, who are already members of the Pitt faculty, the group includes Homer Wickline, Karl Neumann, Patty Grossman, and Conrad Seaman. Dr. Theodore Finney is head of the department of music history and literature.

■ Prof. Russell Hancock Miles of the University of Illinois School of Music has been selected to lead master classes in works of Bach at the Methuen, Mass., Summer Organ Institute.

■ Josephine Antoine, University of Texas music faculty member since 1953, will become a member of the Eastman School of Music artists' faculty next September. Miss Antoine, soprano, formerly of the Metropolitan Opera Company, will succeed Nicholas Konraty, who retires at the end of the academic year as teacher of voice and opera.

■ The composer Daniel-Lesur has been named director of the Schola Cantorum in Paris. This music school is, with the National Conservatory, the most important music school in Paris. The Swiss composer Pierre Wissmer has been named joint-director with Daniel-Lesur.

■ Jill Bailiff has been appointed teaching associate in harp at Northwestern University. The announcement was made by George Howerton, dean of the music school. Formerly a member of the music faculty at the University of Texas in Austin, Miss Bailiff was harpist with the Philadelphia Orchestra for five years and a member of the Salzedo Summer Harp Colony of America in Camden, Me., for seven seasons.

■ Charles A. Sink, president of the University Musical Society of the University of Michigan has announced the appointment of Gail W. Rector as executive director of the Society. Rector, who will assume his post Sept. 1, will take over the administrative duties performed by Sink for 53 years. Sink will continue as president of the Board of Directors of the Musical Society.

■ The Aspen Music School, in addition to emphasizing soloists, as indicated by the engagement of mezzo-soprano Jennie Tourel, pianist Leonard Shure, and violinist Eudice Shapiro, to join its internationally famous faculty, will expand its department of orchestral instruments this summer. For the first time Aspen will have a faculty member to teach percussion, the well-known percussionist George Gaber of New York, who has had wide performing and teaching experience in orchestras and universities. Another first in Aspen will be a trombone faculty member, Keith Brown of Los Angeles. A recent addition to the Aspen faculty is James Chambers, first horn of the New York Philharmonic-Symphony, who will perform in the Aspen Festival Orchestra and teach in the school.

COLLEGE PRODUCTIONS AND FESTIVALS

■ Two guest composers and a guest conductor participated in the Sixth Annual Southwestern Symposium of Contemporary American Music Mar. 27-31 at the University of Texas. Niels Viggo-Bentzon, noted Danish composer and pianist, Vincent Persichetti of the Juilliard School of Music, and Frederick Fennell of the Eastman School of Music were the Symposium "headliners." Fifty new manuscript compositions by 46 composers from various parts of the U.S. were performed.

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A chamber music program, symphonic band concert, and joint concert by the Southwestern Symposium Orchestra and University Symphonic Band were heard.

■ The Fourteenth Festival of Contemporary Music at Louisiana State University featured two world premieres. Gerald Strang's new Variation for Four Instruments and Humphrey Searles' Concerto for Piano and Orchestra were among the works included in the Baton Rouge Festival, which began Mar. 24 and continues through May 5.

■ The department of music of Carnegie College of Fine Arts presented a recital of compositions by student composers on Apr. 7. The young composers, all from Allegheny County, are Conrad Susa, Robert Bernat, and Donald Peduto.

■ This spring Adelphi College is staging a two-week Fine Arts Festival, May 1-15. The Festival is being made possible through the cooperation of the music, drama, dance, and art departments. Audiences will be drawn from students, faculty, parents, and Long Island residents who are interested in the arts. Lawrence Rasmussen, chairman of the music department, has announced that the Opera Workshop will present Mozart's "Don Giovanni" May 13, 14, and 15.

■ The Georgia State College Spring Music Festival this year featured the Atlanta Symphony Orchestra, Henry Sopkin, conductor. Three programs of contemporary American music included works by Joseph Wagner, Aaron Copland, Howard Hanson, Roy Harris, Paul Creston, and Norman Dello Joio.

■ The Festival Chorus of North Park College in Chicago presented the "Seven Last Words of Christ" by Du Bois on Apr. 14. The chorus was conducted by Donald F. Ohlsen, director of the department of music of North Park College.

■ Seven American composers heard their orchestral works performed for the first time, Mar. 30, at the University of Redlands at Redlands, Calif. Composers represented were Wayne R. Bohrnstedt, associate professor of music at Redlands, Ernest Kanitz, William Grant Still, William Schmidt, Frank Campo, Robert D. Oudal, and George Green. The works were given rehearsed public performances by the University-Community Symphony Orchestra, augmented by Hollywood studio musicians.

STUDIO NOTES

■ At the Carrbrook Studios in Hollywood, Calif., Siegfried Schultz, pianist, programmed recital numbers of Mozart, Debussy, Chopin, MacDowell, Scriabin, Ravel, and, as a special feature, excerpts from a cycle titled "Letters from a Maine Farm" by Elliot Griffis. Other performances of Elliot Griffis' works include three of the Six Pieces for String Trio, at the Phoenix (Ariz.) Musicians Club; the Quartet for two flutes, English horn, and clarinet, at the Los Angeles Flute Club; on this program Dr. Griffis played the piano part of his fantasy, "The Aztec Flute" with Harold Lewis, flutist. Griffis music was also presented at the first public concert of the Los Angeles Bohemians. The composer will be an adjudicator for the National Guild of Piano Teachers in Alton, Ill., St. Louis, Mo., and in Texas.

HARRY PARTCH, *California composer, plucks a string on the "kithara" for* PROF. JOHN GARVEY *of the University of Illinois School of Music. With other instruments by Partch, it will be played at the University's* 1957 *Festival of Contemporary Arts, in the first performance of "The Bewitched," a dance satire by Partch. Prof. Garvey will conduct.*

■ Mme. Miriam R. Janowski, Head of the Vocal Branch in Chicago of the New Jerusalem Conservatoire and Academy of Music in Jerusalem and Tel Aviv, Israel, has established her studio in Chicago. Formerly leading soprano of the Israel Opera Company and faculty member of the Tokyo, Japan, Academy of Music, she has under present guidance Harold Brindwill, tenor, who recently appeared in five engagements with the Chicago Symphony Orchestra and with the Grant Park Symphony and was featured on the Chicago Theatre of the Air; Lois Raye, heard in Fullerton Hall recital; and Clara Kittner, who was soloist with the Community Symphony Orchestra, Leon Stein conducting.

■ The Rossini Opera Workshop offered two Sunday evenings of opera at the Little Theatre of the West Side YMCA. Chosen for both evenings was *La Bohème,* with alternating casts. Heard in the first performance were Mary Judd, Mildred Iandimarino, Lee Johnson, John Tyers, Michael Therry, William MacCully, Ticho Parly, Alfred Calamoneri. On Mar. 10, Olivia Bonelli sang Mimi, with Alexandria Moss as Musetta, Gerald LaZarre as Rodolfo, and Frank Kramer as the Sergeant. Costumes were attractive, and the sets were designed by Lee Johnson and Louis Vanelle. Hulda Rossini was Musical Director, and Luigi Rossini handled the staging. The voices were notably above average, and a marked feature was accuracy of singing and plausible stage deportment. Earlier in the season, under the direction of Luigi Rossini, head of the Opera Workshop, a program called "An Evening At the Opera" offered scenes from *La Traviata, Cavaleria Rusticana, Rigoletto,* and *Tosca,* with a group of admirable young artists. These opera programs are professional in style and performance and are worth the support and patronage of opera enthusiasts. The March operas were benefits for the West Side YMCA Finance Campaign.

■ Beulah Liggett, pianist, has been active with solo engagements, playing for Sigma Alpha Iota recital in Los Angeles and giving an evening of French Impressionistic music for the Music Appreciation Class in the Adult Education series at South Pasedena High School. Her radio appearances include programs for KPPC. Miss Liggett recently presented her students in recital in San Raphael Hills, Pasadena.

■ Doris Bolvig, pianist, and Lawrence Turner, baritone, inaugurated their annual recital series for this season on Apr. 7. Artists appearing were Lorna Fobjoy, mezzo-soprano from Hartshead, England, and Clarence Kelley, well-known flutist of New York. This first concert was a benefit for the Roosa School of Music in Brooklyn, where Mrs. Bolvig is a member of the faculty. On successive Sunday afternoons the series will continue through May, after which the Bolvig-Turners leave for Glenora, New York, and summer music activities.

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JOSEPH DUNN *is 1956 winner of the Guild High School Diploma, the Rennie Williamson Scholarship and North Carolina Federation of Music Clubs Scholarship. He studies with Robert Carter in East Carolina College.*

DEFRA MCDONALD, *pupil of Lily Larsen, Amarillo, Texas, who was offered a* $12,000 *scholarship. She is continuing her music study as a voice major at the Univ. of Oklahoma. She won top ratings in Interscholastic contests, was soloist with the Amarillo Symphony.*

HENRY LEVINE, *distinguished composer, arranger, editor, teacher and adjudicator of New York, who says, "I was a little dubious about judging, but when I finally did, I was amazed at the fine quality of the work, the seriousness of the pupils and their musicality. I am filled with admiration for the Guild teachers. Mr. Allison has done a great thing in organizing the Guild."*

New School in Detroit

Detroit now boasts a complete Music Settlement School—a fine stone mansion built by the distinguished architect John Scott for his own home. Three hundred people ranging from pre-school age to grandmothers come each week for music lessons. Many of them are enrolled in Guild auditions by the director, **Grace Barber.** Mrs. Edsel Ford was the first chairman of the school and is now honorary chairman, and Mrs. Allen B. Crow is active chairman, presiding with a board of representative Detroit citizens. Forty teachers work with Miss Barber.

Adi Bernard Tells Why

Adi Bernard, always vibrant and alive, recently said at "brunch": "I put pupils in the Guild because it makes them work. They have a definite goal to reach and a definite time in which to do it. It inspires them to polish their work more than they would for a studio recital. I have learned much from my membership in the National Guild. The evaluation of a pupil's talent is more easily come by when he is preparing for the auditions. Playing for an outsider is a test that benefits both pupil and teacher. Some very talented students may do less well than others because of their extreme sensitivity. They need experience in meeting sudden obstacles and it is important for them to become a little hardened to an outsider's opinion before facing public performances. Guild auditions provide a gracious bridge between the studio and the recital hall."

William O'Toole will conduct workshops in creative piano teaching in Tucson, Spokane, Chicago, and Dallas, Pa., in May and June and judge for the Guild between workshop dates.

Guild composers on the program given by the Bergen County M.T. Guild in New Jersey were **Skaggs, Mokrejs, Noll, Boykin,** and **Lane.**

The **Cecil Berrymans** of Omaha went to Minneapolis to hear Edward Berryman present the "Messiah" at the University of Minnesota. They recently presented their advanced Guild entrants in a concerto program in Omaha. All the Berryman sons (now married and in professional life) were Diploma winners in the Guild.

Sue Nicoson, pupil of **Alice Hackett** of Fort Dodge, played the G minor Mendelsohn Concerto with band at Rolfe, Iowa.

As usual the St. Louis Chapter of the Guild is buzzing with activity under the chairmanship of **Dorothy Noble Lord.** She has engaged Scruggs-Vandervoorts air-conditioned Music Hall for the **George Anson** Workshop in July, and presented **Julia Broughton** in a review of her book at their spring meeting.

Elizabeth Warner reports that the Miami Guild Chapter has grown so that it will take a month for their auditions this year.

Dorothy Morrow represented the National Guild in a discussion of the advantages of auditions at the Brooklyn Music Teachers Guild.

Dr. Hattie May Butterfield, who is now head of the music department of Ft. Smith Junior College, took part in the dedication of the new Fine Arts Building.

Louise Knight of Albany is teaching piano privately and at Kenwood School, and theory at the College of St. Rose.

Pupils of Guild teachers who received Teachers' Certificates from Sherwood School of Music are **Laura C. Barber** (pupil of **Adelaide Wayne,** Boise Idaho), **Balia Moreda, Ramon Arango, Joyce M. Cermento** (all from the studio of **Merle Hollesay** of Tampa, Florida), and **Carol M. Roth (Mary V. Bragg,** Huron, Mich.).

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THE DANCE

By ROSALYN KROKOVER

■ For seven years the Ballet Russe de Monte Carlo has, except for an appearance or two at Lewisohn Stadium during the summer months, been absent from New York. Last April 21, Easter Sunday, the company finally made a full-dress New York appearance, opening a two-week season at the Metropolitan Opera House.

The occasion was an Event. A nostalgic audience, ready and willing to drip nostalgic tears, took every seat in the house. The program, with the orchestra under Igor Boutnikoff, consisted of "Giselle," the "Black Swan Pas de Deux" and "Gaité Parisienne." When Igor Youskevitch made his appearance as Albrecht in "Giselle," there were cheers. When Alicia Alonso came on stage there were louder cheers. When, in "Gaité," the conductor brought his baton down on the first few measures, there was spontaneous applause. When Leon Danielian stepped on stage as the Peruvian there was more applause. When Alexandra Danilova appeared as the Glove Seller, the proceedings came to a dead halt while the audience carried on. Danilova, looking pleased and touched, bowed and bowed and bowed. Finally the ballet was allowed to continue, only to break up when Frederic Franklin came on.

The costumes looked fresh in all the ballets, and all were obviously dancing their hearts out. When the Ballet Russe left New York seven seasons ago it was a gloomy organization, with sagging sets and an air of general decrepitude. None of that was present on its return. The corps de ballet was well trained and youthful looking. Youskevitch remains a danseur noble. Franklin has not aged a day. Alonso still is one of the great ballerinas, and the technical precision she displayed in the second act of "Giselle" had the aficionados yelling. Danilova —well, she has style and tradition; and while she may have tempted fate by trying a few technical feats she can no longer accomplish, she nevertheless is something unique.

These were the strong dancers brought in for the New York engagement to supplement such stalwarts as Yvonne Chouteau, Gertrude Tyven, and Irina Borowska. Nina Novak and Alan Howard, the Black Swan participants, were less satisfactory, especially Novak, a fine character dancer who does not have the flair or technique for the grand manner.

The Giselle performance was very earthy. Everyone was busy, frantically busy. This includes the corps of Wilis, who when they sent Hilarion to his death were not kidding. Alonso at one point created audience gasps by appearing suspended in air, literally; she was attached to some kind of a mechanism in the wings. It was not an ethereal performance, but it was a good one, and the superb dancing of Alonso made her contribution a memorable one. Gaité seemed a little cluttered; here again everyone was too intent on fluttering over the stage. And can it be that the ballet is beginning to look dated? Nevertheless it was a lot of fun to have around again. Just as it is good to have the revitalized Ballet Russe de Monte Carlo, still under the general direction of S. J. Denham, back on the premises.

DALLAS

(*Continued from page* 30)

music recital that presented a Passacaglia by Handel in a Halvorsan transcription, the Mozart Quintet for Piano and Winds (K. 452), Samuel Adler's "Miscellany for Mezzo, Clarinet, and Strings," Ibert's "Trois Pièces Breves for Wind Quintet," and his French Sonata for Violin and Piano. Participants in this very pleasant affair were Walter Hendl, pianist; Marjorie Fulton, Gloria Stroud, and Zelman Brounoff, violinists; Dorothea Kelley, violist; Lev Aronson, cellist; Alex Fielder, flutist; Gladys Elliot, oboist; Robert Strickler, clarinetist; Clyde Miller, hornist; Willard Elliot, bassoonist; Gloria Turquette Brydon, mezzo.

The series was continued on Apr. 5 with a superlatively charming program of folk music performed by Hermes Nye, Miriam Galerstein, and Stan Richards.

■ The Community Opera Guild impressively put together Puccini's "Triptych" on Mar. 14. The "Gianni Schicci" was especially commendable. Much of the success of the evening was due to the spirited and experienced conducting of Paul Vellucci and the knowing stage direction of John Newfield.

Principals for "Il Tabarro" were Bernhardt Tiede, Doris O'Driscoll, Henry Hobson, and Virginia Seelig. Wanda Lee Saxon was Suor Angelica, Diderika Arps the Princess. The chief roles in "Gianni" were taken by Harry Wayne, Mary Duncan Bryant, Thomas Fitzpatrick, and David Beckwith.

DR. JACK FREDERICK KILPATRICK

OTHER CONCERTS

(*Continued from page* 25)

Chamber Music Circle, Carnegie Recital Hall, Apr. 3.

Jean Anderson, soprano, Carl Fischer Concert Hall, Apr. 8.

An Evening of Israeli Music and Dance, B. de Rothschild Foundation for the Arts and Sciences, Apr. 9.

Chamber Orchestra, Alexander Schneider, director, and soloists Isidore Cohen, violinist; Charles McCracken, cellist; Albert Fuller, harpsichordst; Handel Concerts, The New School, Mar. 24, Mar. 31, Apr. 7, Twelve Concerti Grossi (Opus 6).

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